ARTS AND CRAFTS: WOMEN AND THEIR WORK

ᓴᓇᓐᓄᐊᕐᑕᐅᓂᖅᑐᑦ ᒥᕐᓂᓄᐊᕐᑕᐅᓂᖅᑐᑦᓗ:
ᐊᖏᓇᐃᑦ ᐱᓕᕆᐊᕆᓂᑕᕐᓂᓗ

SUMMARY REPORT

ᓇᐃᒡᓕᕆᐊᖏᒪᑦᓗᓂ ᐅᓂᒃᑯᓗᐅᔪᖅ

A research project prepared
by
Cheryl Fennell and Lynn Fogwill
for
The N.W.T. Advisory Council on the Status of Women

ᐅᓂᒃᑲᕐᐊᑐᕐᖓ ᖃᐅᔨᓴᓂᑕᐅᓇᐅᔭᓂᖅ ᓄᐅᕗᑦ ᐊᓇᓪᓕᑦ ᓯᓚ ᓂᕆᐊᐅᒪᑦᓗ
ᐱᓕᕆᔨᖏᑦᑕᒪᓗᒃ ᓇᓴᓕᑎᐊᒥᒃ ᐊᖏᓇᐃᑦ ᐅᖃᐅᔨᓴᐸᐊᓂᕐᓂᓕᕆᓂᖅ

August 1988

ᐊᒻᒪᓗ 1988

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ᐅᓂᒃᑲᕐᐊᑐᕐᑐᑦ ᐊᑦᑐᓂᑦ ᒌᕐᓄᒍᖓᓗ ᐅᓂᖅᓄᑦ ᐃᓄᒃᓴᑦ ᐊᑐᐃᓐᓇᐅᑎᑦ ᐅᓇᓐᖓᑦ:
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N.W.T. Advisory Council on the Status of Women

92-01248/

February 9, 1989

Dear Reader:

The arts and crafts activity of Northern women has always been central to the traditional economy of the Dene, Metis, and Inuit of the N.W.T. Society's survival depended upon the fine skills of women in preparing skins and crafting clothing and shelter superbly adapted to the Northern climate. Arts and crafts also became the proud expression of the creativity and cultural values of self-sufficient societies.

In the modern context these skills continue to be a source of pride and essential to life on the land. Arts and crafts activity has also become an important source of income to many northern families.

Yet arts and crafts are at a crossroads. Fewer young women are acquiring traditional arts and crafts skills. Many of these skills may be lost in a few short years. Territorial privatization policies have resulted in the closure of several arts and crafts centres, which had provided a focus and support to Northern craftswomen. Few resources exist for these women in the areas of development, quality control, materials, financing, and marketing.

The N.W.T. Advisory Council on the Status of Women felt that there was a need for independent research into arts and crafts activities as they involve and affect women. The following Summary Report and recommendations are primarily the result of extensive consultations with the people most affected — northern women involved in arts and crafts production.

The Summary Report is being widely distributed to interested individuals and community groups in the NWT, in order to stimulate public discussion of the arts and crafts sector as it relates to Northern women. I urge you to consider the report and its recommendations and to provide input to public policy-makers and the Advisory Council, so that programs can be developed to ensure that women producers of arts and crafts continue to play a vital role in Northern society.

Sincerely,

Katherine Peterson,
President.

N.W.T. Advisory Council
on the
Status of Women

ᐃᐅᐃᓗ 9, 1989

ᐅᖃᓕᑎᒍᓪ ᑎᑎᕋᐅᖅ:

ᒥᔪᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᐊᓇᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᐊᓐᓇᓪ ᐅᑭᐅᑦᑐᑎᒍᓪ ᐊᑐᑦᑕᐅᒪᔪᖅᓴᖅ ᐃᓕᓴᐹᓪ-ᑐᖃᓚᐅᔪᓪ ᐃᓴᑭᓕᓪ, ᐊᓕᓚᖓᔪᓪ ᐃᓄᓐᓪᓗ ᓄᓇᑎᐊᒥ. ᐃᓄᔪᓚᐅᔪᓪ ᐊᓂᐅᒪᒃᔪᓂᖅ ᐊᓂᖃᓕᓂᐅᔪᓂᖅ ᑭᔪᓕᓚᔪᓂᐅᔪᓂᖅ ᐊᓂᓄᕆᓕᐅᕐᓂᐅᔪᓂᖅᓗ ᐊᒪᓪ ᐅᑭᐅᑦᑐᑎᒍᓪ ᐊᑐᑦᑕᐅᒥᐊᖅᑐᓂᖅ ᖃᐅᔨᒪᑦᑎᐊᓂᖅ ᐱᒃᔪᑎᑦᑐᒥᓪ. ᒥᔪᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᐊᓇᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᓴᓚᒪᔨᐅᑕᓚᓂᑐᓂ ᓴᖅᑭᑦᑎᓂᑦᑎᔪᓕᐅᖅᑕᑦ ᐃᓕᓴᐹᓂᓴᓂᐅᔪᓂᖅ ᑕᒪᒥᓇᑐᓂᖅ ᓴᖅᑭᑦᑎᓂᑦᑎᔪᓕᐅᖅᑕᑦ.

ᐅᑦᓗᒥᐅᓕᖅᓴᖅ ᐃᓕᓚᒪᓗᒋᑦ ᑕᒪᐃᔪᓗ ᓂᓕ ᓴᓚᒪᔨᐅᑕᐅᔭᖏᑦ ᐱᓪᓚᓇᐅᑎᑕᐅᑦᓗᑎᓂᓪ ᐃᓄᓕᓴᐅᔪᒍᑦ ᓄᓇᒥ. ᒥᔪᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᐊᓇᓐᓇᐃᕐᑕᐅᔭᖏᑦ ᐴᓇᐅᓕᐅᔪᑕᐅᑦᓗᓂᓄ ᐅᑭᐅᑦᑐᑎᒍᓄ ᓄᑕᕐᓴᓄᑦ ᐃᓄᓕᓴᐅᔪᖅᓴᖅ".

ᑭᓴᐊᓂ ᑕᒪᓐᓇ ᐊᑐᑦᑕᐅᓗᐊᖅᓂᐅᖅᓴᖅ ᒥᔪᓐᓇᐃᖏᑦᑕᑦᓂᖅ ᐊᓇᓐᓇᐃᖏᑦᑕᑦᓂᖅ ᐃᓐᓇᐋᑦᑐᓕᓕᐊᔪᓄᑦ. ᒪᑯᓂᖅᓴᐃᑦ ᐊᑦᓇᐃᑦ ᐃᓕᓴᐹᓕᐊᕐᓗᒪᑕ ᐃᓕᖅᓴᓴᐅᑎᓚᐅᔪᓂᖅ ᒥᔪᓐᓇᐃᕐᑕᐅᓂᒍᑦ ᐊᓇᓐᓇᐃᕐᑕᐅᓂᒍᑦ. ᐊᒥᓴᒪᓚᐅᔪᑦ ᓇᓗᔨᐅᔪᑦ ᓴᓂ >ᐃᔪᑦᑕᐅᑐᐃᓐᓇᓚᖏᑦᑕᑦ ᐅᑭᐅᓂᖅ ᖃᐅᔨᓴᐃᓇᓗᐊᓂᖅ. ᓄᓇᑎᐊᒥ ᓇᒥᓂᖅ ᐃᓕᑦᑕᓕᑎᑎᑎᒃᔪᑦᑕᐅᔪᑦ ᐊᑐᐊᒪᐃᑦ ᐅᑲᐊᕐᑕᐅᓕᐅᑕᒪᓕᑦ ᒥᔪᓐᓇᐃᕐᑕᐊᐅᔭᖏᑐᓄᑦ ᐊᓇᓐᓇᐃᕐᑕᐊᐅᔭᖏᑐᓄᑦ ᐃᓕᒥᐅᓐᓂᑦ, ᑕᒪᓐᓇ ᐃᖃᓗᑕᐅᓕᐅᔪᓕᐊᔪᓕᑦ ᐅᑭᐅᑦᑐᑎᒍᑦ ᐊᓐᓇᐅᓐᓂᑦ. ᖃᖅᑭᓐᓇᐃᑦ ᐱᒥᓂᕐᒪᐅᔪᓐᓇᐅᑎᑦ ᐴᖅᓄᓕᖅᑐᑦ ᐃᓄᐃᓕᐅᑦᑐᓕᖅᑐᑦ, ᐊᑐᐃᓐᓇᐅᔭᐅᔪᓐᓇᐅᑎᑦ, ᐱᓐᐅᔪᖅᑲᐊᓕᐅᔪᓐᓇᐅᑎᑦᑕᑦ, ᐊᓕᒪ ᓂᐅᐊᐊᐅᖅᑲᖃᖅᑲᐊᓕᐅᔪᓐᓇᐅᑎᒍᓪ.

ᓄᓇᑎᐊᒥ ᐊᓐᓇᐃᑦ ᐅᖃᐅᔪᓕᐊᔪᓂᑦ ᑲᑎᒪᔨᑦᑕ ᐃᓕᓚᓕᐅᔪᑦ ᖃᐅᔨᓴᑦᑕᐅᓕᐊᔪᖅᑎᓕᐊᓂᑦ ᒥᔪᓐᓇᐃᕐᑕᐅᔭᖏᑐᓄᑦ ᓴᓐᓇᐊᕐᑕᐅᔭᖏᑐᓄᑦ ᐱᓕᓚᐊᔪᓂᑦ ᑕᒪᓐᓇ ᐃᑲᓴᐃᓐᓇᐅᑎᓪᓗᒍ ᐊᓐᓇᐊᔪᓂᑦ ᐅᑭᐅᑦᑐᑎᒍᓪ ᐊᓐᓇᐊᔪᓂᑦ ᐱᓕᓚᐊᔪᓂᑦ ᐃᓕᓴᐹᓂᓴᓂᐅᔪᓂᖅ ᐃᓕᓚᓕᐅᔪ

INTRODUCTION

ᐱᒋᐊᕐᓂᖅ

ᐅᑭᐅᓕᒋᑐᐅᑕᐃᓕᓴᐃᓕ ᐊᕐᓇᐃᓕ ᒥᔪᓕᔪᒋᓕ ᐱᐅᔨᒪᓇᓱᓂᖅ ᒥᔪᓕᔪᓐᓴᓕ; ᐊᑐᓕᑕᔨᓐᓇᒋᓂᖅ ᓴᓇᓕᑎᐊᔪᒪᔨᓂᖅ ᓴᓇᓐᔪᐃᖅᑕᓕ ᑕᒪᖅᓄᓂᖅ ᒪᖅᓯᓂᖅ, ᖃᒥᓂᖅ, ᐊᒪᑐᑎᓂᖅ, ᐱᓕᓂᖅ ᓴᓇᖅᐊᓕᔪᓐᓇᖅ ᐅᖅᓄᓂᖅᓱᓂᖅ ᓴᓇᓐᖅᐊᓕᔪᓐᓇᖅ, ᑕᐃᒥᓇᓕᑎᐊᑐᓂᖅ ᑐᖓᓕᐅᕐᓕᔪᓐᓇᖅ ᑕᓐᓴᖅᐅᓕᑎᐊᓕᓕᒥ, ᑕᐃᓄᒪᓕᑕᓕᓂᖅ ᐳᐊᑭᕐᕕᐃᔨ ᐊᒥᐅᓂᖅ ᒥᓂᕐᑐᐊᕐᓂᖅ ᐊᒪᓕ ᑐᓵᔅᓴᓪᓕᐃᓕ ᐊᒥᐅᓂᖅ ᐊᑐᓕᓂᖅ ᓄᓇᕐᓴᐊᓕᐅᑎᓂᖅ, ᓄᐃᓕᓕᑎᐊᔪᒪᔨᓂᖅ ᓴᓇᓄᓴᕐᓕᐃᓕᓕᒥ ᐊᔾᔨᓴᐊᓕᐅᑎᓂᖅ ᑕᔪᕐᓇᓕᑎᐊᑐᓂᖅᓱᓂᖅ ᒥᔪᓕᔪᐊᓄᓴᕐᓕᐃᓕᓂᖅ ᐊᔾᔨᐅᑭᑐᓂᖅ ᓄᖅ ᓂᕐᓴᑎᓴᐊᓂᖅ ᐊᒻᒪᓴᐃᓕᔪᑐᓂᖅ ᑕᓗᕐᓴᐊᓕᒥ ᓴᓇᖅᐅᓕᔪᑐᓂᖅ ᐊᔾᔨᓴᖅᓂᖅ.

Northern craftswomen produce exquisite work; wearable art such as mukluks, kamiks, amautiks, and slippers, ivory and soapstone carvings, beautifully decorated baskets, ancient decorating art in porcupine quills and moosehair tufting, gorgeous weavings and applique wall-hangings and charming creations such as the Spence Bay packing animals.

ᓴᓇᓄᖅᓴᓕ ᒥᔪᓕᔪᓴᐊᓕᒥᓂᖅᓱᓂᖅ, ᒥᔪᓕᔪᑎᓂᖅ ᐊᔾᔨᓴᐊᓕᐅᑎᓂᖅ, ᒥᔪᓕᔪᓐᓴᓕ ᐊᔾᔨᓴᐊᓕᐅᑎᓂᖅ ᐊᑐᓕᓂᖅ ᓄᓇᕐᓴᐊᓕᐅᑎᓂᖅ ᐊᒻᒪᓴᐃᓕᔪᑐᓂᖅ ᐊᑐᓕᓂᖅ ᓴᓇᓐᔪᐃᖅᑕᓕ ᐊᔾᔨᐅᑭ

This report is dedicated to all the women who invited us into their kitchens and shared with us their wisdom and their experiences. We are especially indebted to Anaoyok Alookee of Spence Bay, Claire Chladney of Inuvik, Rita Cli of Fort Simpson, Eva Hope of Fort Liard, Susanne Karetak of Rankin Inlet, Aaju Peter of Iqaluit and Helen Squirrel of Fort Norman; they enabled us to meet and talk with the women in their communities.

ᐅᖃᖅᑎᖅᑲᓇᐅᔪᑦ ᐊᓐᓇᓂᒃ ᓴᓇᕐᓂᒃ 26-ᕕᓴᓂ ᓄᓇᓕᓂ ᓄᓇᑎᐊᖏᑦ ᖃᐅᔨᓇᓱᒋᑦ ᓱᓇᑦ ᓇᒫᒪᓕᐅᔪᒪᖅᑕ ᓴᓐᕕᐊᓕᓂᒪᑦ ᐱᓕᕆᔨᓴᑦᑕᓂᓪᓗᑎᑦ ᖃᐅᔨᒪᓕᕐᓂᖅ ᐊᓐᓇᑦᑎᓂᒃ ᖃᖅᑐᒃᑲᓐᓂᕐᓂᖅᑕᐅᓇᔪᑦᑐᓂᒃ ᒥᑭᔨᓗᑎᒃ ᓴᓇᐅᒪᖃᖅᖃᑦᑕᔪᑦᑐᑦ ᐊᓐᓇᐃᑦ ᓇᔭᓂᒃ ᐱᓇᓕᓐᓂᑦ.

ᑭᓐᓇ ᐅᓂᖅᓐ ᑐᖁᖅᑎᑕᐅᔭᖅ ᑕᒪᐃᓐᓄᑦ ᐊᓐᓇᓄᑦ ᖃᐃᓕᔨᖃᖅᑕᓄᑦ ᐃᒪᓕᔨᖃᖅᑐᓄᑦ ᐃᓱᒪᔪᓐᓇᓐᓐᓄᑦ ᐃᓱᒪᒋᔭᒥᓐᓂᒃ ᐅᐊᓱᖃᖅᖃᑦᑕᓄᑦ ᖃᐅᔨᒪᔭᒥᓐᓂᒃ. ᖃᔅᓐᓇᒋᓗᐊᑦᑕᑦ ᐊᓐᓇᐅᔪᖅ ᐊᓗᑭ ᑕᓗᒍᐊᖏᑦ, ᑭᓕᐅ ᓴᓕᓐᓂ ᐃᓄᐊᖓᒥ, ᖃᒃ ᑭᓄ ᑐᐊᑦᒥ, ᓱᓴᓐᒥ ᖃᓄᖅᑕ ᖃᖅᑐᓂᒃ ᐊᒻᒪ ᕼᐊᓕᓐ ᓱᓕᑦᑐᒃ ᐊᑦᑕᓄᑦ ᓄᐊᒪᓐᒥᑦ; ᐅᖃᖃᑎᖃᓂᑎᔪᓐᓇᓕᐅᔪᓪᒪᑕ ᓄᓇᒥᓐᓂ ᐊᓐᓇᓂᒃ ᑲᑎᖃᖃᑎᖃᓂᑎᔪᓐᓇᓕᔪᑎᓪᓗ.

THE FINDINGS

ᖃᐅᔨᓴᓂᖅ

ᐅᑭᐅᓕᕆᔨᒃᑐᑦ ᓴᓇᖓᔪᓂᖅᓯᒪᓂᑦ ᐱᓕᓐᓂᔨᓱᐊᕐᓂᕐᒧᑦ ᐊᖏᓕᒥ ᐱᓕᓐᓂᔨᓱᐊᕐᓂᕐᓄᑦ ᐊᑦᓇᐃᑦ ᐱᓪᒪᓐᐅᕐᓴᑦ ᑕᒪᐟᓇ ᐱᓕᓐᓄᖓᓂᖓᓄᑦ ᐃᖅᑭᐅᒪᑎᑦᑎᓵᐅᕐᓪᒪᑕ. ᑭᓱᐊᓂ ᐊᑦᓇᐃᑦ ᐅᖃᖓᑲᖃᑎᑕᐅᖃᕐᓕᒻᒥᓪᓗᑦ, ᖃᓄᐃᓕᐅᔪᓂᑦ ᐅᓂᐊᑐᒃᓄᑦ ᐃᓱᒪᑭᒃᖢᑦ ᐃᒪᓐᓇᕐᓂᖢᑦ ᐊᑐᑦᑕᐅᔨᓕᕐᓂᑦ ᐃᓱᒪᓕᕆᑕᐅᔪᓪᒪᑕ ᓴᓇᓐᓂᖅᓯᒪᓂᖅ ᐱᓕᒪᓐᓂᓂᐅ ᐱᓕᓐᓂᐊᖓᔪᖅ ᐅᓪᓚᐅᔨᓂᖅ ᐊᑐᖅᑐᓂᖅ.

ᐱᓕᓐᓂᐊᓐᔨᒋᑦᓴᑦ ᓱᓇᐅᔪᑎᑕᐅᓗᐊᖅᖃᒋᓴᑦ, ᐱᓴᒪᓐᓂᐅᔪᓗᐊᖅᓴᓂᓗᓂᒃ ᐃᓱᒪᒋᔭᐅᕐᓴᑦ ᐃᓕᑕᓐᓴᐅᓱᒪᔪᓂᒃᓗ ᐊᑐᐊᓴᑦᓯᓗᑎᓗᓂᒃ ᐃᓕᐅᑎᑕᐅᓱᐃᓕᕐᓂᑦᑐᓂᒃ ᑎᑎᕋᐅᒋᔭᖅᓴᓂᒃ ᐱᓕᒪᓐᓂᓂᐅ ᑲᓇᑕ 9-ᒥᑦ 5-ᒍᑦ ᓴᓇᔭᖃᑦᓗᑎᒃ ᐱᓇᓱᐊᓱᓱᒥ ᑕᓪᓕᒪᓂᒃ ᐅᑦᓗᓂᒃ. ᑕᑯᓴᐅᓴᓐᖅᖃᑦᑕᖓᓕᑕ ᑕᒪᔭᓂᒃ ᑕᐅᑐᑦᑕᐅᓴᓐᓂᕐᓂᑦᑐᓂᒃ ᐃᓱᒪᓕᐅᓇᓱᓂᒃ ᐱᓕᓐᓂᐊᖓᓂᒃ.

ᖃᓄᐃᓱᓐᓇᔨᓗᐃᑦ ᐊᑦᓇᐃᑦ ᓴᓇᔭᑐᐊᓕᓴᐃᒍ ᒥᑦᓱᑦᓂᖅ ᓴᓇᓐᓂᖅᓯᒪᓂᖅ ᑭᓱᐊᓂ ᐱᓕᓐᓂᐅᔪᓂᖅ ᐃᖅᑲᓇᐅᑎᓂᐅᔪᓂᖅ ᓄᑕ-ᕋᓱᓐᓂᑦ ᐃᓕᓴᕐᓂᑦ. ᑕᒪᐃᓐᓇᖅᑐᖅ ᐅᑭᐅᓕᕆᑕᐅᓪᒪᑕ ᓄᓇᕗᒻᒥᐃᑦ ᑭᓱᐊᓂ ᐱᓕᓐᓂᐅᔪᓂᖅ ᐃᖅᑲᓇᐅᑎᓂᐅᔪᓂᖅ (ᐅᑭᐅᑦ ᐃᓕᐃᓐᓇᕐᓂᑦᑐᓂᒃ), ᐃᓱᒪᓕᐅᓇᓱᓂᒃ ᓄᓇᕗᑦ ᑭᓱᐊᓂ ᓂᕆᑐᖃᑦᓂᒃ ᓇᓕᕐᓂᐅᓪᓗ ᕿᔪᓂᒃ ᐊᒪᓗ ᐱᓇᐅᔨᒋᓕᓇᕐᓂᕐᓂᒃ ᒥᔨᓄᑦᓯᒪᔪᓐᓂᕐᓂᒃ ᑭᔭᖃᑦᑎᓂᐊᓂᒃᓂᓪᓗ.

The Northern crafts industry is a cottage industry and women craft producers are vital to its economic health. Yet historically women have had very little input, let alone control over the decisions made or directions taken in the craft industry by government or by private enterprise.

Their role is underestimated, undervalued and unrecognized and they are excluded from policy development and decision-making because they are not bodies that can be counted in an office from nine to five, five days a week. They become invisible to the decision-makers.

Very few women depend upon craft income as their sole income source but it is critical to the survival and well-being of their families. Most Northern settlement families support themselves by combining family allowances and social assistance with wages (often seasonal), subsistence activities such as country food and firewood and with cash income from crafts and trapping.

Women craft producers are at a critical juncture in their work and are ready to take control of their working lives. They are clear in identifying the difficulties they encounter, such as availability and price of raw materials, accessible marketing outlets and getting a fair price for their goods; as well as problems which are common to all working women such as childcare and the demands of a double and triple day.

Northern craftswomen are also clear about how they would like to change things. They recognize that they currently lack the self-confidence and the skills to manage their work themselves but believe there are women who would and could learn the small business skills necessary for success. They also expressed their desire to form groups so that they could control marketing, keep profits for themselves, and pool their resources to buy raw materials in bulk.

Women also told us that they were sick of studies. We believe that this report must result in some tangible results that enable women to harness the craft industry to their needs.

There is a lack of policy and a clearly articulated sense of vision for arts and crafts in the NWT. We also found that there was little co-ordination or co-operation among the several government departments which have some impact upon the arts and crafts industry.

Recent government action to privatize the craft shops has had, at best, a mixed benefit in the communities affected and at its worse, has caused severe economic and social dislocation.

There is an impending loss of many of the traditional craft skills in the North. There are not enough younger women learning and practicing the arts of tufting, tanning or skin sewing for example. If the skills are lost the craft industry will die out.

ᐊᖏᓐᓇᐅᑉ ᓴᓇᖅᑐᒃᑯᑦ ᐱᓕᕆᔨᒪᒻᒪᓕᒃ ᐱᓕᕆᔨᖅᑎᓂᓪᓗᑎᑦ ᐱᓕᒪᓐᓇᐅᓂᖅᓯᒪᔪᑦ ᓴᖅᑭᑦᑎᐊᓕᓪᓚᑦ ᑲᒪᒋᐊᖅᑐᑦᓯᓂᖅᓴᓕᒃᑐᑦ ᐊᐅᓚᑎᓪᓗᑎ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ. ᓇᓪᓇᐃᓕᓴᕐᓂᑎᐊᑦ ᐊᓴᐊᓇᓐᓂᒪᓪᓗ ᓴᓪᓕᓐᓂᐊᕐᓂᒪᓪᓗ, ᓄᖅᓗᓪ ᖃᐅᔨᒪᑎᐊᖃᖅᑐᑦ ᐊᑐᐃᓇᐅᓴᕐᓂᓪᓗ ᓄᓇᐃᓇᓴᕐᓂᓪᓗ ᐊᑐᑦᑕᕐᓴᓪᓗ, ᓂᐅᕐᖏᐊᐅᓴᓇᑐᓂᓪᓗ ᑐᑭᓯᐅᑎᑦᑎᓐᓂᐊᓕᖅᓯᒪᔪᑦ ᖃᐅᔨᒪᔭᕐᓂᖅᓴᓕᒃᑐᑦ ᓇᓇᒪᓪᓚᑦ ᖃᖅᑎᑕᐅᓇᓱᐊᕐᓂᖅᓴᓕᒃᑐᑦ; ᖃᐅᔨᒪᑎᐊᖅᑐᓪᓗ ᐃᓕᓴᕐᓂᓪᓗ ᐃᓂᖅᑭᒪᔭᖅᓂᐅᕐᓂᓪᓗᑎᑦ ᐊᓐᓇᖅᑐᒥᑦ ᑕᒪᐃᓐᓄᑦ ᓇᓇᕐᓂᓪᓗᑎᑦ ᑲᑎᕆᔨᒪᔭᓂᓪᓗᑎᑦ ᑕᒪᓐᓇᐅᓂᖅᓴᓕᒃᑐᑦ ᐊᐅᓚᑎᓪᓗᑎᑦ ᐱᖓᓱᓂᖅᓴᓕᒃᑐᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ.

ᐅᑭᐅᑦᑕᕐᑐᒥ ᒥᔪᓐᓇᐊᔪᓂᑦ ᑐᑭᓯᐅᒪᑦᑎᐊᓕᖅᑐᑦ ᖃᓄᖅ ᐊᓯᐊᓇᔪᓯᓚᒪᓕᖅᓱᒥᑦ. ᑐᑭᓯᐅᒪᖅᑐᑦ ᖃᐅᔨᒪᑦᑎᐊᖃᖅᑐᑦᓯᔪᖅᑐᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᑐᑭᓯᐅᒪᑦᑎᐊᓕᖅᑐᑦᓯᔪᖅᑐᑦ ᓇᔪᒥᒃ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᑲᑎᕆᔨᒪᔭᕐᓂᖅᓴᓕᒃᑐᑦ ᑕᒪᓐᓇᐅᓂᖅᓴᓕᒃᑐᑦ ᐊᐅᓚᑎᓪᓗᑎᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ. ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᖃᐅᔨᒪᑦᑎᐊᖃᖅᑐᑦᓯᔪᖅᑐᑦ ᐊᓐᓇᖅᑐᒥᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ.

ᐊᖏᓐᓇᐅᑉ ᐅᖃᓕᓐᓄᑦ ᑕᖃᓂᑦᓴᓂᑦ ᖃᐅᔨᓴᓕᑕᐅᓂᖅᓴᓕᒃᑐᑦ. ᐃᓕᓴᕐᓂᑦᑕᐅᓂᓪᓗ ᐊᓐᓇᐅᓂᖅᓴᓕᒃᑐᑦ ᐊᐅᓚᑎᓪᓗᑎᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ. ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅᑐᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ. ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅᑐᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ.

ᐊᖏᓐᓇᐅᑉ ᐅᖃᓕᓐᓄᑦ ᑕᖃᓂᑦᓴᓂᑦ ᖃᐅᔨᓴᓕᑕᐅᓂᖅᓴᓕᒃᑐᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ. ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅᑐᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ.

ᐊᖏᓐᓇᐅᑉ ᐅᖃᓕᓐᓄᑦ ᑕᖃᓂᑦᓴᓂᑦ ᖃᐅᔨᓴᓕᑕᐅᓂᖅᓴᓕᒃᑐᑦ ᐃᓕᓴᕐᓂᐊᕐᓯᒪᔪᑦ ᐃᓚᖓᑦ ᐱᓕᕆᔨᒃᑯᐊᓕᖅᑎᑦᓯᔪᖅ.

THE RECOMMENDATIONS

ᐊᑐᓕᕆᐅᔪᓂ

ᐊᑐᓕᕆᔨᐅᔪᓂ ᐱᖓᓱᓕᖓᓪᓗᑎᑦ ᐅᖃᐅᓱᐅᔪᓄᑦ; ᒪᓪᒪᓕᒃᑯᓂ ᐱᓕᓴᐃᓱᐊᖃᖅᑎᑦᑕᖓᓂ ᒥᔅᓯᒍᐊᖅᑕᐅᔪᓐᓇᓂ ᓴᓇᓯᒍᐊᖅᑕᐅᔪᓐᓇᓂ ᐱᓕᓴᐃᖅᓱᓂ, ᐊᖏᓂᐃᑦ ᖃᓄᐃᓕᖓᓂᒃᑯᑦ ᒥᔅᓯᒍᐊᖅᑕᐅᔪᓐᓇᓂ ᓴᓇᓯᒍᐊᖅᑕᐅᔪᓐᓇᓂ ᐊᓪᒪ ᐸᐸᑕᐅᓂᓴᐃᖅᓱᓂᒃᑯᑦ ᐃᓕᓴᐃᓚᖃᖅᑐᑦ ᐅᑭᐅᑦᑎᓂ ᒥᔅᓯᓂᔪᓂ.

ᐊᑐᓕᕆᔨᐅᔪᓂ ᑐᓴᒪᖃᖅᑎᑕᐅᔪᓂ ᐊᑐᑦᑕᐅᒥᐊᖃᓐᓂᒃᑐᓂᒃ ᑭᐃᓕᐅᓪᓚᕆᔨᓗᓐᓂᒃ ᐊᖏᓂᐃᓂᒃ ᓴᓇᓯᒍᐊᓂᒃ ᐊᓂᒍᓯᑎᓂᑦ ᑕᐃᒪᐅᓚᓗᓂᑦ ᑭᓯᐊᓂ ᐊᑐᐃᓇᐅᖃᖅᑕᑦᑕᓂᒃ ᑕᓯᓚᑦ ᐊᖏᓂᐃᑦ ᑕᑯᓴᐅᑎᑕᐅᔪᓐᓇᓂᒃᑕᒥᒃᓵᓄᑦ ᐃᓕᓴᐃᖅᓱᓂ.

ᒪᓪᒪᓕᒃᑯᑦ ᐱᓕᓴᐃᓱᐊᖃᖅᑎᑦᑕᖓᓂ ᒥᔅᓯᓂᔪᓂᒃᑯᓂ ᐊᑐᓕᕆᔨᐅᔪᓐᓇᓂ ᓴᓇᓯᒍᐊᖅᑕᐅᔪᓐᓇᓂ ᐱᓕᓴᐃᖅᓱᓂ

ᓄᓇᕐᑎᐊᖅᑎᐅᑦ ᐱᓱᒪᓂᐅᔨᒥᓗ ᐱᓕᓴᐃᓴᖅᑲᖅᑐᑦ ᒪᕐᓂᐅᓪᓚᕆᐊᖃᓐᓂᒃᑐᓂᒃ; ᓯᑕᒥᓐᓄᑦ ᐱᖁᑎᑕᐅᔪᓐᓇᖅᑎᓂᐊᓂᖓ ᐊᑐᐊᓕᑦ ᑐᓴᖓᓂ ᑭᓇᐅᔭᖓᓂᒃᑯᓂᑦᑎᓐᓂᒃ ᐊᓂᒍᓯᓂᐅᓂᒃ ᐱᖁᑎᓕᕆᔨᐅᔪᓐᓇᓂ

The recommendations are presented in three sections; The Role of Government in the Arts and Crafts Industry, The Status of Women in the Arts and Crafts Industry and The Preservation of Traditional Northern Crafts.

The recommendations are based upon the premise that most of the programs and funding mechanisms necessary for women craft producers to enhance their economic status are in place but they have not been available to them because women are invisible to the industry decision-makers.

The Role of Government in the Arts and Crafts Industry

The territorial government has an important role that has two components; the first is policy development and the second is funding support for the long-term development of women craft producers. Government must not run the industry but a healthy blend of public policy and support with private and co-operative activity will contribute to the economic well-being of women craft producers

1 *There must be a territorial policy for the arts and crafts industry.*

Northern craftswomen must be consulted in the development of an arts and crafts policy. Consultations should be held in the communities and include the individual women and the organizations which participated in this research project; the NWT Advisory Council on the Status of Women, the Women's Secretariat, The Inuit Women's Association, The NWT Native Arts and Crafts Society, The Taloyoak Crafts Association, The Nat'senelu Society as well as organizations such as the Dene Cultural Institute and the Inuit Cultural Institute.

The policy must reflect the vital role women play in the industry as well as the economic importance of crafts to their lives, their families and their communities.

The policy must state what expectations there are of arts and crafts as an industry, as a means of critical income support and community economic development and as an expression of culture.

A comprehensive policy must acknowledge and support that arts and crafts have more than an economic importance; the industry has a social, cultural, community and human basis and impact.

The process of developing the policy should mark the beginning of an ongoing consultative and supportive relationship between government departments and women craft producers.

2 *The Government of the N.W.T. must establish an ongoing mechanism to effect co-ordination and co-operation amongst the government departments which affect the long-term development of the arts and crafts cottage industry.*

There should be an inter-departmental Co-ordinating Committee charged with responsibility for co-ordinating and recommending Government policy and action in the arts and crafts industry.

The importance of this recommendation cannot be overemphasized. It is key to the implementation of all other recommendations.

The Women's Secretariat and the Department of Economic Development would co-chair the Committee. Represented on the Committee would be the departments of Renewable Resources, Culture and Communications, Social Services and Education. The Women's Secretariat should take the lead in establishing the Co-ordinating Committee and calling the first meeting.

ᐸᑦᓕᐻᓂᐊᐅᓂᐊᑐᑎᒃ ᐊᑲᓂᓄᑦ ᓇᖅᑭᑎᑦᓯᑕᐅᔪᑦᓕᓪ-
ᐻᓂᐊᑎᑐᓄᑦ ᓴᓇᖅᐱᐊᑦᑎᑐᓄᑦ. ᒪᓪᒪᓴᑦ ᐊᐅᓪᓚᑎᑕᐊ-
ᖅᖏᓪᓕᑦ ᐱᓕᓇᖅᐊᖏᑦ ᑭᓯᐊᓂ ᐊᑐᐊᒃᑕᐅᔪᖅ ᐃᑲᔪ-
ᑕᐅᔪᓐᓇ ᓇᖏᓂᓄᑦ ᐱᓕᓇᐊᖅᓂᓪᓗᒍ ᐱᓕᓇᖅᑎᑦᓂᓄᑦ-
ᑯᑦ ᐃᑲᔪᑎᖅᓂᐊᑦᑐᖅ ᓇᖅᑭᑎᑦᓯᑕᐅᓗᓂ ᐊᑲᓇᑦᓂᓄᑦ
ᒥᓯᓄᐊᑦᑕᐅᔪᓄᑦ ᓇᓂᐊᑦᑎᑐᓄᑦ.

1 ᓄᓇᑦᑎᐊᑦᒥ ᓇᖅᑭᐅᑦᑐᖅᓴᖅᓂᐊᖅᖏᑦᑐᖅ ᐊᑐᐊᒃᓚᑦᒥᓄᑦ ᒥᑦᓯᓐᓄᐊᑦᑕᐅᔪᓄᑦᑐᑦ ᓇᓂᐊᑦᑎᑐᓄᑦᑕᐅᔪᓄᑦᑐᑦ ᑐᕐᖓᐊᒥᓄᑦ.

ᐅᑭᐅᑦᑕᑐᒥ ᐊᑲᐃᑦ ᒥᑦᓯᑦᑐᑦ ᐃᒪᓐᓇᑦᑕᐅᒥᐊᖅᑦᑐᑦ ᐱᔪᑦᓯᓕᕆᓂᕐᕕᐊᓯᑎᑦᓯᑕᐅᓕᓯᑎᑦᓯᒥᑦᑐᑦ ᓇᓂᐊᑦ-
ᐊᑦᑐᒥᑦ ᐊᐅᓪᓚᑎᖅᑎᑦ, ᖃᓄᖅᑭᑐᖅᓴᖅᓂᐊᖅᖏᑦᑐᖅ ᑲᑎᒪᔨᑦᑎ
ᐱᓕᓇᖅᑎᑦᓯᑕᐅᔪᓄᑦᑐᑦ. ᐅᖃᖅᖏᑦᑕᐅᑎᓂᑦ ᒥᑦᓯᓐᓄᐊᑦᑕᐅᔪᓄᑦ-
ᐊᑦᑐᒥᑦ ᐊᐅᓪᓚᑎᖅᑎᑦ ᐅᖃᖅᖏᑦᑕᐅᑎᓂᑦ ᑲᑎᒪᔨᑦᑎ ᐱᓕᓇᖅᑎᑦᓯᑕᐅᔪᓄᑦᑐᑦ
ᐊᐅᓪᓚᑎᖅᑎᑦ ᐊᑐᐊᒃᑕᐅᔪᓄᑦᑐᑦ ᐊᑐᐊᒃᓚᑦᒥᓄᑦ ᐊᐅᓪᓚᑎᖅᑎ

ᑐᓂᒃ ᓴᓇᖅᑐᕐᓂᐊᕐᓗᒍᑎᓂᒃ ᐱᓕᕆᔨᒪᓕᖅ-ᓂᕐᒧᑦ ᐃᓕᓴᕐᓂᔨᖅᑎᓕᕐᓂᒃᓴᓂᒃ ᐊᖏᔪᓯᓕ-ᐊᕐᓂᖅᓯᑦ.

ᑲᑎᒪᓕᕆᔨᕐᑕᕆᓚᐊᕐᓂᖅᖏᓐ ᑲᒪᒋᔭᕐᓂᓂᐊᕐᓂᖅ ᐊᑐᔨᓴᑎᓂᐊᕐᓂᖅ ᐊᑐᓕᖓᔨᓕᕐᑐᓂᖅ-ᓂᕐᒥᒃ ᒪᓪᓚᑲᑯᓂᓄᑦ ᐊᑐᐊᒃᓕᒥᒃ ᐱᓕᕆᓚᐊᕐᓂᐊᕐᑐᒍᓐᓇᓕᒫᑦ ᓴᓇᖅᑐᕐᓂᐊᕐᑕᕐᓂᒍᓂᓕᒫᑦ.

ᖃᓄᖅ ᑕᒪᓐᓇ ᐱᓪᒪᓚᐅᑎᑎᓕᒋᐊᕐᓂᒪᓂᒃ ᐅᖓᑎᓂᒃ-ᑲᓐᓂᕆᓄᑦ ᐅᖃᐅᓕᐅᔨᓐᓇᖅᓂᖓᓐᓂᖅ. ᐅᒃᑯᐃᓕᔨᑕᐅᔨᒋᐊᕐᓂᖓᓪᓕᑦ ᐊᑐᓕᑎᑎᓕᔨᕐᑕᕆᓂᐊᕐᓂᓗᓂ ᑕᒪᐃᓐᓄᑦ ᐊᑐᓕᖓᔨᕐᑕᕆᓂᒍᓂᓄᑦ.

ᐊᕐᓇᐃᑦ ᐱᓕᓚᐸᖓᓕᑦ ᐱᓕᕐᓕᐊᓕᓚᓵᒃᑯᓕᓗ ᐃᓅᓪᓕᐅᕐᑕᕆᓂᖅᓴᖅᑕᕐᓂᖅ. ᑭᓚᕐᑐᐃᓵᐅᓗᓂᒃ ᑲᑎᒪᓵᕆᔨᓂᖅ ᓄᓇᒥᐅᑕᓚᓵᒃᑯᓕᑦ, ᐅᖃᐅᔨᓕᓚᓵᒃᑯᓕᑦ ᐊᒃᓕᒥᒃ ᐅᖃᐅᔨᓕᓚᓵᒃᑯᓕᑦ. ᐊᕐᓇᐃᑦ ᑲᑐᓵᖃᑎᒌᖅᑕᑦ ᓯᕗᓕᕐᑎᐅᓗᓂᒃ ᑲᑎᒪᓵᕆᔨᓂᖅ ᐅᖃᐅᔨᓕᕐᑐᓂᖅᓴᖅᑕᕐᓂᖅ ᐊᑐᓕᖓᔨᕐᑕᕆᓂᒍᓂᓄᑦ ᑲᑎᒪᓵᕆᔨᓂᖅ ᑲᑎᒪᓵᕆᔨᓂᖅ ᐊᑐᓕᖓᔨᕐᑕᕆᓂᒍᓂᓄᑦ ᑲᑎᒪᓵᕆᔨᓂᖅ ᑲᑎᒪᓵᕆᔨᓂᖅ.

ᓯᕗᓕᕐᑐᔨᖅ ᐱᓕᕆᓚᐅᓚᐅᓚᔨᕐᑐᖅ ᐊᑐᓕᖓᔨᕐᑕᕆᓂᒍᓂᓄᑦ ᑲᑎᒪᓵᕆᔨᓂᓄᑦ ᐊᑐᐊᒃᓕᓚᐊᕐᓂᖅ ᒪᓐᓇ ᐱᓕᕐᓕᐊᓕᓚᓵᒃᑯᓕᑦ ᐊᕐᓇᐃᑦ ᐱᓕᕐᓕᐊᓕᓚᓵᒃᑯᓕᑦ ᐊᑐᐊᒃᓕᒥᒃ ᐱᓕᕆᓚᐅᓚᐅᓚᔨᕐᑐᖅ

Social Services must be able to deal with the potential problem of fraud amongst recipients. On the other hand women who choose to work in crafts need encouragement not the distincentive of reductions in the social assistance cheques.

Private craft shop owners are placed in a difficult position when they are asked to disclose their payments to women craft producers and some find it objectionable and refuse to open their books to the social worker.

Solutions are possible; for example the cash value of country food is not calculated and deducted from social assistance payments.

The Co-ordinating Committee should initiate discussions particularly between Economic Development and Social Services to find a responsible but fair method of calculating the social assistance payments.

ᒪᑲᐅ ᐱᓕᕆᔨᒋᐊᖏᓐᓄᑦ ᖃᐅᔨᓴᓂᐅᓕᖅᓯᒪᔪᑦ. ᓯᑲᓕᓐᓂ ᓇᒻᒪᔭᕐᓂᐅᔪᑦ ᐊᐱᕐᓂᐅᓪᓗᓂᐅ ᐊᓇᐅᔪᖏᓐᓇᓕᒃ ᑐᓴᖅᓱᕐᔪᓂ ᓇᓗᓐᓂᖅ ᐱᓕᕆᔨᒋᔪᓂ ᐱᓕᕆᔨᒋᔪᓂ ᐊᓕᓐᓂᐅᔪᓂ ᐊᓐᓂᐅᓪᓗᓂᐅ ᐅᖃᐅᓯᒪᔪᓂ ᐊᑐᕐᓂᐅᓪᓗᓂᐅ ᐱᓕᕆᔨᒋᔪᓂ ᐊᓐᓂᐅᓪᓗᓂᐅ ᐊᓐᓂᐅᓪᓗᓂᐅ ᐊᓐᓂᐅᓪᓗᓂᐅ

ᓂᓪᓗ ᖃᐅᔨᓕᕆᔨᐸᐅᓂᓗᓂᑦ ᑕᑯᓂᑎᓂᓴᒪᓚᖅᖃᓕᓂᒃ ᐊᔪᕐᓗᑕᓚᓐᓄᓪᓂ ᐱᓚᐅᔭᓕᕆᓂ ᐅᓄᓂᓂᓄᑦ.

ᐃᖏᕐᓴᕐᓕᕐᔪᑎᓴᐃᓂ ᑕᐃᒪᓕᐅᔭᓂ; ᐅᑦᔨᑎᑭᓗᒍ ᓴᓐᓕᖅ-ᐅᖃᑕᐅᔭᓂᒪᓂ ᓂᕿᔅᑐᖃᐃᓂ ᓄᓇᒥᐅᑕᐃᓂ ᐊᑭᓂᑦ ᐱᓕ-ᑕᐅᔭᓂᓗᑎᓗ ᐊᔪᕐᓗᑕᓚᓐᓄᓯᐅᖃᓂᓪᓂᑦ.

ᐊᐅᓚᕐᑎᐅᔪᑦ ᑲᑎᒪᔨᖏᓪᓕᑦ ᐱᒋᐊᕐᑎᑎᒋᐊᖃᖅᔨᑦ ᑲᑎ-ᒪᖃᑎᖃᕐᑎᓂᓴᐅᓂᑦ ᐱᓴᓕᓕᔪᓚᓐᓄᓯᐅᓂᓪᓂᑦ ᐊᔪᕐᓗᓕ-ᑐᐃᓕᓚᓐᓄᓯᐅᖃᓂᓪᓂᑦ ᓴᓂᓕᓚᓐᓄᓯᐅᖃᓂᓪᓂᑦ ᐊᑭᓐᓄᑦᑐᖅ ᐊᔪᕐᓗᑕᓚᓐᓄᓯᐅᖃᓂᓪᓂᑦ ᐊᑭᓐᓄᑦᑐᖅ ᐃᓕᓴᕐᓂᐊᓕᕆᔨᒃᑯᓂᓪᓂᑦ ᑐᓂᐅᖅᑐᓂᓪᓂᑦ

The issue of empowerment is critical, urgent and underlies all the recommendations in this section.

6 *The Government of the NWT should fund regional workshops, organized by the Women's Secretariat, for women who work in the arts and crafts industry. The workshops would use experiential learning methods to enable women to gain self-confidence and to develop the skills they need in order to become effective businesswomen as well as creative artisans.*

Women craft producers do not need more people parachuted in from outside a community to "manage" things. They need to learn to manage for themselves. These workshops will start this process.

Experiential learning simply means validating and using what people already know as the basis for building new skills. It is a particularly appropriate methodology for Northern craftswomen.

The workshops should have two components. The first is the opportunity to network and build self-esteem. The workshops will provide a forum for women to share their experiences in the craft industry and collectively identify and priorize their concerns and suggestions.

The second component is initial work in skill-development in small business practices. Women need to learn how to keep books, how to purchase, how to manage retailing, how to price, how to market, how to manage a shop and how to manage machine maintenance. They also need to learn the skills to manage a co-operative organizational structure.

7 *The Government of the NWT must provide ongoing training programs to meet the identified needs of women working in the arts and crafts industry. These training programs must be based on a co-ordinated approach by the departments of Economic Development and Tourism, Renewable Resources, Education, Culture and Communications as well as Arctic College.*

The Women's Secretariat should provide a leadership role in needs identification and the Co-ordinating Committee should monitor training to ensure ongoing communication and co-operation at the local level in order to maximize resources and effectiveness.

Northern craftswomen will not become effective small businesswomen if all they receive is a short course or workshop and they are then left to cope as best they can on their own. Neither is it feasible to send women away

ᐊᖏᓐᓇᐃᑦ ᐃᓕᓴᕐᓂᖅ ᐊᐅᓚᑦᑎᓯᓚᓕᒪᔪᓐᓇᖅᑐᑦ ᐱᓚᕆᐊᖑᕐᓇᖏᓐᓇᖅᑐᓕᖅ ᐃᓚᓚᑎᖅ ᖃᐅᔨᒪᔭᑕᔭᕐᓂᖅ ᐃᔭᖏᑦᑎᓪᓗᐊᓂᐊᖏᒪᑕ ᓇᓴᕐᓂ ᐊᒻᒪ ᓴᓇᕐᓯᒪᓕᕐᓂᖅ.

ᐊᖏᓐᓇᐃᑦ ᓴᓇᕐᓯᐊᖏᔪᑦᑐᑦ ᑎᖏᕐᓯᐊᖏᔪᑦᑐᑦ ᑎᑭᕐᓂᐅᑎᖏᑦᑕᑦ ᓄᓇᕗᑦ ᓄᓇᕗᒻᒥᐅᖏᓐᓇᖅᑐᑦ ᐱᓚᕆᐊᖑᕐᓂᖅ" ᐊᐅᓚᑦᑎᓯᓂᐅᕐᖏᓐᓇᖅᑐᑦᓂᓐᖅ" ᐱᓚᕆᐊᖑᕐᓂᓐ. ᐃᔭᕐᓂᖅ ᐊᐅᓚᑦᑎᓴᓇᖏᑦᐊᖏᖅᑐᑦ. ᑕᒪᓐᓇᐅ ᑲᑎᒪᔨᑕᐅᖏᑦᑕᕐᖏᑦᑐᑦ ᑕᒪᓐᓇᓄᖅ ᑲᓇᕐᓯᐊᖏᑎᑦᑎᓯᓂᐊᖏᓴᓕᕐᓂᖅᑐᑦ.

ᖃᐅᔨᒪᔭᐅᓂᖅ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓄᑦ ᑐᑭᖃᖏᒪᑦ ᐃᓕᓴᕐᑎᓕᕐᐊᖏᓐᓇᖅᑐᓕᖅ ᑭᑐᑐᐃᓐᓇᓂᖅ ᓇᓗᐅᔨᓴᓂᖅ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓄᑦ ᑐᑭᖃᖏᒪᑦ. ᑕᒪᓐᓇᖅ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓇᖅᑐᓕᖅ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓇᖅᑐᑦ ᐃᓕᓴᕐᓂᐊᕐᓇᖅᑐᑦ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓇᖅᑐᓕᖅ ᐃᓕᓴᕐᐊᕐᑎᖃᖏᓐᓇᖅᑐᑦ ᐃᓕᓴᕐᓂᐊᕐᓇᖅᑐᑦ ᐃᓕᓴᕐᐊᕐᑎᖃᖏ

ᓕᓚᐅᑦᓂᐊᓕᒃ ᐃᓕᓴᕐᓂᐊᕐᓗᒍᓕᓚᐅᑦᓂᐊᓕᒃ ᐊᓪᓚ ᐃᓕᓴᕐᓂᐊᕐᓗᒍᓕᒫᓂᐊᓕᒃ ᐅᑭᐅᑦᑕᕐᓗᑎ.

ᐊᖏᓐᓇᐃ ᐱᓕᓚᖏᓐᓄᑦ ᓯᕗᓕᕐᑎᐅᓕᕐᒥᐅ ᓴᖅᑭᕐᓂᕐᑎᑲᖅᓯᑦ ᖃᐅᔨᓇᓯᑎᑦᓗᓂᑦ ᐊᑐᑦᑕᐅᓪᓚᖅᓯᑦᓗᐅᑦ ᐊᐅᓪᓂᑕᐅᓗᓂᑦ ᑲᑎᒪᔨᕿᓪᓂᑦ ᐅᖃᖅᓯᐅᖅᑕᑲᖅᓯᑦᓗᐅᑦ ᐅᑭᐅᓯᐅᖅᑕᑲᖅᓯᑦᓗᖅ ᑲᔪᓯᐅᒪᐃᖅᓂᕐᓂᓗ ᐊᑐᑦᑕᐅᖏᓐᓇᓂᕐᓂᓗᐊᖅᑕᑦ ᐃᓕᓴᕐᓂᕐᐳᓂᑦᓗ ᐱᓕᓚᐊᖓᔪᑦ ᐋᖅᑭᐅᒪᓂᖅᓯᓂᕐᓂᐊᓕᒃ ᐊᓗᓂᑦᓗ.

ᐅᑭᐅᑦᑕᑐᑎ ᒥᔨᓐᖓᐊᖅᓯᕐᑐᑦ ᓴᓇᓐᖓᐊᖅᓯᕐᑐᑦ ᓇᖏᓂᓐ ᐱᓕᓚᐊᖅᑲᒥᓐᓇᓂᐊᖏᓕᑦ ᒥᑭᔪᓗᓂᑦ ᐃᓕᓴᕐᓂᐊᑎᑕᐅᓕᕐᑐᓂᐊᓕᒃᓗ ᖃᓄᐃᓗᓂᑦ ᐱᓕᕐᓗᓂᑦ ᐅᑭᐅᓯᐅᖅᑕᑲᖅᓯᑦᓗᐅᑦ ᐱᓕᕐᓗᓂᑦ ᐅᑭᐅᓯᐅᖅᑕᑲᖅᓯᑦᓗᐅᑦ ᐊᑐᑦᑕᐅᓪᓚᖅᓯᑦᓗᐅᑦ ᐱᓕᓚᐊᖓᔪᑦ ᐊᐅᓪᓂᑕᐅᓗᓂᑦ ᐅᑭᐅᓯᐅᖅᑕᑲᖅᓯᑦᓗᐅᑦ ᐊᑐᑦᑕᐅᓪᓚᖅᓯᑦᓗᐅᑦ ᐱᓕᓚᐊᖓᔪᑦ ᐊᐅᓪᓂᑕᐅᓗᓂ

Women need to have an organizational focus for their craft work and this is especially true in communities where the closing of the craft shop has left a large gap in their working lives.

Supporting women's co-operatives is a model of development used successfully in Third World countries to enhance the economic status of women and the economic development of rural communities.

Through their own organization craftswomen can have the opportunity to create together and share their skills. Working together they can lower material costs through bulk purchasing, develop a collective quality control, and maximize their marketing options.

Our bias is that women's craft co-operatives would be most effective as vehicles for women craft producers; however we also believe that the development and growth of any organization must be organic and reflect the needs and aspirations of the women in a particular community.

d. ᐊᑐᑦᑕᐅᔪᓐᓇᖅᑐᑦ ᐃᓕᓐᓂᐊᕐᑕᐅᓗᓂᑦ (ᑕᑦᓚᖅᐅᓴᑦ, ᑐᑦᓴᖅᓴᑦ ᐃᓕᓐᓂᐊᕐᑕᑎᓴᑦ, ᐊᒥᓱᖓᑎᑦᑕᐅᓱᒪᔪᑦ, ᐅᖃᓗᓐᓄᑦ ᐅᓂᖏᑦ) ᐋᖅᑭᒡᓗᑦᑕᐅᖏᑕᑦᓗᓂᑦ ᐃᑲᔪᑕᐅᓂᐊᕐᑕᑎᓪᓗᐊᓂᐊᕐᑕᐅᔪᓐᓇᖅᑐᑦ ᐃᓕᓐᓂᐊᕐᑕᐅᔪᓂᑦ ᐊᑦᓇᓂᑦ ᒥᓱᓐᓄᐊᑦᓴᑕᑦ ᓴᓇᓐᓄᐊᖅᑕᐅᓗᓂᑦ.

e. ᖃᐅᔨᓴᐃᔪᓱᓕᑦ ᐃᓕᓴᐅᓱᒪᖏᑕᐅᓗᓂᑦ ᐅᖃᖅᐅᔨᓴᓂᑦ ᐱᓕᕆᔨᒪᓕᕆᔨᓂᑦ ᐃᓕᓴᒥᓕᕆᔨᓂᑦ ᐊᓪᓚ ᑲᔪᓱᐅᒪᔭᓇᓂᑦ ᐱᐅᔪᓕᓕᒫᓂᑦ ᐃᓕᐅᓗᓂᑦ.

f. ᐸᐃᓚᖓᑦ ᐊᑐᐃᓇᐅᑎᑕᐅᓂᐊᕐᓗᓂᑦ ᐸᑦᓇᔭᑕᐅᔪᑦ ᐃᓱᒪᒋᔭᐅᖅᑐᓂᓇᓗᓂᑦ ᑕᒪᐃᓐᓂᑦ ᐃᓕᓐᓂᐊᕐᓂᑎᓂᐊᕐᓗᒃᑐᑦ ᐸᐃᓚᖓᑦ ᐃᓱᒪᒋᔭᐅᖅᑲᑦᑕᒡᓗᓂᑦ.

8 ᓄᓇᑦᑎᐊᕐ ᓴᖅᓪᓕᐊᓂᕐᑕ ᐃᑲᔪᑎᑐᓂᑦᑐᓂᓕᕆᓂᖅᑐᑦ ᒪᓐᓇᐅᔪᖅ ᓄᑕᔭᔪᓂᓂᑦ ᐊᑦᓇᐃᑦ ᑲᑎᒪᔨᖓᑎᓪᓗᒍ ᒥᑦ-ᓱᑦᓴᓐᓂᑦ ᑯᐊᐸᑯᑦᓂᓪᓗᒍᓂᖅᑕ ᐃᓕᐅᓗᓂᑕ ᑭᓇᐅᔭᐃᑦ ᐃᑲᔪᓚᐊᕐᑎᑦ, ᐱᓗᐊᔪᑎᒥᑦ ᐱᓕᐊᕐᑕᐅᓂᐊᕐᑎᑦ ᐃᑲᔪᑎᒥᓗᐊᓚᐊᕐᓇᖅᑐᑦ-

ᐸᓴᑦ ᐊᖏᑭᐅᒪᓗᐅᑦᑎᐊᑦᓗᑎᑲᓗ ᐱᕈᑦ-
ᐸᑦᓂᐋᓂᑦ ᐃᓕᖏᓯᖅᓴᐊᖅᑐᑦ.

ᐃᓱᒪᔨᔪᑦ ᐃᑲᔪᑦᑕᐅᑲᐅᑎᑭᔪᐸᑦ ᑕᓵᕿᐅᑎᒋ ᓴᓇᔭᓴᑦ
ᒎᔨᖃᒪ᙭ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᐊᑦᑐᓂᑦ ᓴᖏᑦᑎᑦᔪᕿᑕᐅ-
ᔭᓄᓇᓱᓂᑦᓗᓂᑦ. ᐊᖏᑭᐅᒪᑦᑎᐊᑦᑐᑦ ᒥᔪᓄᔪᐊᖅᓴᑦ ᓴᓄᓂᓄᑦ
ᐊᖏᑭᐅᒪᑦᑎᐊᑦᑐᒥᑦ ᓴᖏᑦᑎᑦᔪᕿᑕᐅᔭᓄᓂᐅᖅᓯᒪᑕ
ᐊᐅᓪᓚᑦᑎᓵᖅᓄᓂᓗᑎᑦ ᑎᑭᑦᑐᐱᓂᒥᑦ ᓄᓇᒥᑦᐅᐅᑦᓂᐅᑦ
ᐊᓱᐊᓂᑦ ᐅᐸᓄᓗᓂᑦ ᒪᓕᒪᓂᑦ ᒥᔪᓄᔪᐊᖅᓴᖅᓴᖏᓂᓂᑦ
ᓴᓄᔪᐊᑦᑎᑦᓂᓵᒍᑦ ᐊᐅᓪᑕᑕᐅᔭᓄᓂᓗᑎᑦ.

ᐊᖏᓇᐃᑦ ᐅᑦᓂᐃᖏᓴᐊᐅᓂᖅᓴᖅᑕᑦ ᑕᓂᓴᐅᑎᑦᑕᐊᖏᑦᑐᑦ
ᓇᓗᓇᔨᑦᑎᐊᖏᑦᑐᒥᑦ ᑐᕐᖏᓴᓴᔨᖏᓂᓂᑦ ᒥᔪᓄᔪᐊᖏᔨᔪᑦᑐᑦ
ᓴᓇᓄᔪᐊᖏᔨᔪᑦᑐᑦ ᑕᒪᓄᓇ ᓱᓕᓂᐊᖏᓂᖅ ᑕᒪᑦᓂᓄᖓ ᓂᓇ-
ᓕᔭᓂᑦ ᓴᓇᓄᔪᐊᖏᓴᐊᖅᓂᓂᑦ ᐅᑦᓂᐃᖏᑕᓇᐅᑐᑎᓂᑦ ᐱᓕᓚ-
ᐊᖏᓴᖅᑕᓇᐅᑐᑎᓂᑦ ᓱᓕᓚᔨᓄᓂᓕᓂᔨᓂᑦ.

ᐃᑲᔨᑐᐃᓂᓴᖅ ᐊᖏᓇᐃᑦ ᐱᓕᓚᐊᖅᓄᓂᑦ ᐅᔭᑐᑎᑦᓴᑲᔨ-
ᓴᐅᔭᖅ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᓱᐅᔨᒧᑦ ᑕᐅᑐᑕᐅᓗᓂ ᐊᔨᖏᓪᓕᓚ-
ᒪᓚᔭᓂᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᐅᔭᑐᑎᑦᓴᑲᔨᓴᐅᔭᖅᓴᖅ
ᐊᖏᓇᓂᔭᓂᓗ ᕓᒡᓴᑦᓂᓂᕈᑕᐅᓗᓂ ᑭᓇᐅᔭᓕᓂᑦᓂᐅᑦ
ᑎᑭᑦᑐᐱᓂᒥᑦᑎᐊᑦᑐᑦ ᐅᑦᓂᐃᖏᑕᓇᐅᑐᑎᓂᑦ ᐊᓕᓚᐊᖏᑦᓴᑦ-
ᐊᖏᖅᖏᑦᓭᐅᔨᓂᑦ ᓱᓕᓚᔨᓄᓂᓕᓂᔨᓂᑦ.

ᐃᑲᔨᑐᐃᓂᖅᖓᑦ ᐊᖏᓇᐃᑦ ᐱᓕᓚᐊᖏᔪᓂᓄᑦ ᐅᔨᑐᑎᒋᔭᑦᔨᓄᑦ
ᐱᕈᑦᓂᓂᐋᑦᔪᕿᓱᓕᔭᓕᔪᑦ ᑕᐅᑐᑕᐅᓗᓂ ᐊᔨᖏᓪᓕᓚᒪᓚᔭᓂᑦ
ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᐅᔭᑐᑎᑦᓴᑲᔨᓴᐅᔭᖅᓴᖅᓄᓂᑦ
ᐊᖏᓇᔭᓂᓗ ᕓᓚᓪᓕᓂᓕᓂᔨᓂᑦᑕᐅᓗᓂ ᐸᓇᐅᔭᓕᓂᑦᓂᐅᑦ
ᑎᑭᑦᑐᐱᓇᕐᓂᐅᑦᓗᓂ ᓄᓇᓕᔭᓂᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅ-
ᓗᓂ.

ᑲᑐᔨᖅᑎᑦᓂᖅᓱᑦ ᓇᓕᓂᖓ ᒥᔪᓄᔪᐊᖏᔨᔪᑦᓂᓕ ᐊᖏᓇᐃᑦ
ᐅᔭᑐᑎᒋᔭᑦᔨᓄᑦ ᐱᓕᓚᖅᑎᑦᓂᔨᓄᓂᑦ ᖃᐅᔨᒪᓂᕆᔨᓄᓂᑦ ᖃᐅᔨᓴᐅ-
ᒪᓚᔭᓂᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᖃᐅᔨᓴᐅᒪᓚᔭᓂᑦᓴᑦᔨᓄᑦ
ᐊᖏᓇᔭᓂᓗ ᕿᒻᓴᑦᓂᓕᓂᒥᔪᑕᐅᓗᓂ ᑭᓇᐅᔭᓕᓂᑦᓂᐅᑦ
ᑎᑭᑦᑐᐱᓇᕐᓂᐅᑦᓗᓂᑦ ᓄᓇᓕᔭᓂᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅ-
ᓗᓂ.

ᑲᑐᔨᖅᑎᑦᓂᖅᓱᑦ ᓇᓕᓂᖓ ᒥᔪᓄᔪᐊᖏᔨᔪᑦᓂᓕ ᐊᖏᓇᐃᑦ
ᐅᔭᑐᑎᒋᔭᑦᔨᓄᑦ ᐱᓕᓚᖅᑎᑦᓂᔨᓄᓂᑦ ᐊᖏᓇᐃᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿ-
ᑕᐅᓂᖅᓄᓂᑦ ᐊᖏᓇᐃᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᓄᓇᓕᔭᓂᑦ
ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᐊᖏᓇᐃᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅ-
ᓗᓂ.

ᑲᑐᔨᖅᑎᑦᓂᖅᓱᑦ ᐊᖏᓇᐃᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓗᓂ ᐊᖏᓇᐃᑦ
ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅᓂᖅᓄᓂᑦ ᐊᖏᓇᐃᑦ ᐱᕈᑦᓂᓂᐋᑦᔪᕿᑕᐅ-
ᓗᓂ.

Government support should come from the Territorial Government. In some instances the Government of Canada through Secretary of State, Women's Programs and Indian and Northern Affairs might also be a source of funding support. Support for women's craft organizations would be realized in several ways.

There should be funding and expertise available to assist with the start-up of new organizations.

There should be workshops and training programs in organizational management.

There should be funds available to assist with travel costs so that women producers could attend annual meetings of organizations such as the NWT Native Arts and Crafts Society.

There should be funding assistance for travel exchanges focussed on organizational and skill development.

9 *There should be a Special Advocate for women working in the Arts and Crafts Industry.*

This position should be created and located in the Women's Secretariat. There would be close co-operation with all departments through the Co-ordinating Committee.

In theory there should be no need for such a position. The reality is the Women's Secretariat has insufficient staff to carry out the advocacy role so clearly needed and the field staff in Economic Development are not sensitive to the particular needs of craftswomen. Economic Development by its very mandate is restricted to the economic aspects of the craft industry.

The years of intervention and the process of privatization has left many women craft producers floundering. They need an advocate who would travel to the communities, assist with starting a guild or a co-operative, assist with accessing grants or forgiveable loans and be responsive and responsible to them. Most importantly, they need to have someone who will provide ongoing support and feedback as they acquire new skills and knowledge.

This is a matter of urgent priority and the long-term success of the other initiatives, particularly in organizational and skill development, depend upon this kind of active support.

The position should be for a term of five years with the scope and need evaluated at regular intervals.

10 The Women's Secretariat through the Co-ordinating Committee should investigate the rate of participation by women in the various granting programs available to the arts and crafts industry and take steps to ensure that their participation rate mirrors their involvement in the industry generally.

Few women apply for grants under the NWT Arts Council, the Economic Development Agreement program and so on because, first, they do not know the granting programs exist or that they might be eligible for some assistance; and second, they do not have the skills or experience to understand the guidelines and to complete the application process.

The Preservation of Traditional Northern Crafts

Faced with the impending loss of traditional craft skills, we concluded that a two-pronged approach was necessary. There must be an audio-visual preservation of traditional skills combined with a long-term educational program aimed at attracting young people to the crafts industry.

11 The Government of the NWT through the Co-ordinating Committee and in co-operation with voluntary sector organizations such as the Dene Cultural Institute, the Inuit Cultural Institute, the Native Women's Association and the Inuit Women's Association should, with a sense of urgency, map out an immediate program of visually documenting all aspects of traditional craft production.

Although the heart of a preservation program is community and school learning, they are also long-term and take time to implement. There is not a lot of time.

There must be an immediate program of film-making to document how to properly tan a moose hide, how to prepare and decorate with porcupine quills, how to dye and tuft moose hair, how to hand-measure skin clothing, when and how to prepare the skins.

The videos should also be about the women featured in the demonstrations; celebrating their lives and their creative gifts. They can be our own Northern version of the Japanese concept of a "national treasure".

All materials pertaining to traditional arts and crafts must circulate in the communities and be used. This includes new productions as well as existing print and audio-visual material in the Northern Heritage Centre collection and elsewhere.

ᐱᓇᐅᔭᑦ ᐊᑐᐃᓐᓇᐅᒋᐊᖅᓯᒃᑦ ᐃᑲᔪᑎᓴᑦ ᐃᓕᓴᕐᔪ-ᑎᓴᐅᓇᔭᖅᑐᑦ ᐊᑦᓇᐃᑦ ᒥᔪᓐᓇᐃᔪᕐᓗᑦ ᓴᓇᓐᓇᐃᔪᕐᓗᑦ ᐊᓴᖏᑕᒪᖅ ᑲᑎᒪᓇᐅᔪᖅᑐᓂ ᑲᑐᔾᖅᑎᑎᓄᑦ ᓄᓇᖅ-ᐊᖏ ᓄᖅᓱ ᖃᑦᓗᓇᐃᓕᕐᑐᑦ ᑲᑐᔾᖅᑎᑎᕐᓂᓄ ᓴᓇᓐᓇ-ᐊᑦᔪᑐᓂ ᐃᓕᐅᔪᓇᐃᓕᓗᒥᑦ.

ᐱᓇᐅᔭᑦᑕᖏᓇᐊᖅᑐᖅ ᐃᑲᔪᑎᓴᓄᓱ ᐃᓕᓴᕐᓂᒍᑦ ᐃᓕᓵᕿᓵᕐᓇᓄᓕᕐᓂᒥᑦ ᖃᐅᔨᒪᔭᐅᓂᖅᓄᓱ ᐃᑲᔪᑎᓱ-ᓄᓱ ᐊᑐᐃᓐᓇᐅᔪᖏᓐᓇᖅᑐᑦ.

9 ᓯᐅᓕᓐᑎᐅᓇᔭᖅᑐᑦ ᓴᖅᑭᑲᓇᐊᖃᖅᑐᑦ ᐃᑲᔪᖃᑦᑕᕐᕋᔭᖅᑐᑦ ᐊᑦᓇᑦᓂᒃ ᓴᓇᔪᓂᒃ ᒥᑦᓯᓄᓐᓇᐊᕐᓇᖅᑐᒃ ᓴᓇᓄᓐᓇᐊᕐᓇᖅᑐᒃ.

ᒐᓐᓇ ᓴᓇᔨᒋᐊᓗᓂᒃ ᐃᓄᖅᓇᐃᔭᖅᑎᑎᐅᓇᔭᖅᓪᓚᑦ ᐊᑦᓇᐃᑦ ᑲᑐᔾᖅᑎᑎᕐᓂᒃ. ᑕᒪᐃᓐᓂᒃ ᐱᓕᕆᓂᐊᕐᓂᒃ ᐊᑐᓐᓇᐊᕐᓂᒃ ᐊᑐᓐᓇᐊᕐᓂᒃ ᐱᓕᕆᓂᐊᕐᓂᒃ ᓴᓇᓄᓐᓇᐊᕐᓇᖅᑐᑦ ᐱᓕᕆᔨᒪᔭᐅᓂᖅᓄᑦ ᐱᓕᕆᔨᒪᔭᐅᓂᖅᓄᑦ ᐊᑐᓐᓇᐊᕐᓇᖅᑐ

10 ᐊᖏᓇᐃᑦ ᐱᓕᕆᖏᓐᓄᑦ ᐊᐅᓪᓕᓐᓂᐊᓕᒻᒥᑦ ᑲᑎᒪᔨᕐᓯᒪᔭᕐᓂᐊᓕᒻᒥᑦ ᖃᐅᔨᓴᓇᓂᐊᖏᑦ ᐊᖏᓇᐃᑦ ᐃᓪᓗᐊᑦᑐᑎᓪᓗᒍ ᐱᓕᕆᖏᓐᓄᑦ ᐊᐅᓪᓕᓐᓂᐊᓕᒻᒥᑦ ᐃᓪᓗᐊᑦᑐᑎᓪᓗᒍ ᑲᑎᒪᔨᕐᓯᒪᔭᕐᓂᐊᓕᒻᒥᑦ ᐃᓪᓗᐊᑦᑐᑎᓪᓗᒍ ᐃᓪᓗᐊᑦᑐᑎᓪᓗᒍ ᐱᓕᕆᖏᓐᓄᑦ ᐃᓪᓗᐊᑦᑐᑎᓪᓗᒍ

It is terribly important that there be community pride and recognition of the skills and artistry of local craftswomen.

Special events such as a display of crafts can have a major impact. In Baker Lake they had a display of tapestries in the school gym. So many of the children were amazed; they didn't know their grannies could do that! Many of our Northern crafts are sent South and never displayed in the communities where they were created.

Schools could make room in an open space in the school for a carver to simply work and to be available to kids who want to watch or ask questions. The carver might even receive an honorarium under the Artists in the Schools (pilot) program.

There are many creative ways to raise the profile of and respect for arts and crafts so that some Northern kids will decide that being an artisan is what they want to be when they grow up.

13 The Government of the NWT should investigate the potential of an "apprenticeship" type program for young women wishing to train with elders in a particular craft.

Young women with talent and skill should be able to apprentice with the best artisan in the craft they wish to pursue as a "career".

With funding support for travel and subsistence they could spend extended time periods learning and perfecting the skills and techniques of their craft without the immediate pressure of having to produce.

One or two month learning leaves might be granted over a period of years until the "apprenticeship" is completed.

The elders or the women contracted for teaching should receive compensation for their time and expertise.

ᖃᓄᖅ ᑕᖃᓂᑦᓂᓗᓂᕐᓚᖓᑕ ᑐᑦᑐᕐᐃᑦ ᐱᓗᐊᓘᓄᑦ, ᖃᓄᖅ ᐊᒥᓕᕆᓂᕐᓚᖓᑕ, ᖃᓄᐃᓗ ᖃᖓᓗ ᐊᒥᓕᕆᓂᕐᓚᐅᖏᓪᓗᓄᑦ ᑕᐃᖏᐅᑎᓂᑎᒋᐊᖃᖅᑐᑦ ᑕᖏᓴᐅᑎᓄᑦ.

ᑕᖏᓴᐅᓄᑦᑕᐅᔪᑦ ᑐᑦᖁᒋᐊᖃᖅᓚᐅᑦ ᐊᐃᓐᓂᑦ ᐱᓕᕆᐊᖃᖅᑐᑦ; ᐊᐅᐊᓄᑎᖃᖅᓂᑎᓄ ᑕᐃᖏᐅᓗᑎᓄ ᐃᓄᓄᑎᓪᓗᓄᑦ ᐱᓕᕆᐊᒥᓪᓗᓂ. ᐅᑭᐅᑦᑐᑐᒥ ᐃᓕᑕᕆᓴᐅᓄᓄᑦᓴᐅᓕᓄᐅᓪᓚᖅᑐᑦ ᑲᑦᓀᓄᑎᑐᑦ "ᓄᓇᕐᔪᐊᖏᑦ ᐃᓕᑕᕆᓴᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦ".

ᑕᒪᐃᓪᓗᓄ ᓴᓇᖅᑐᓴᑦ ᐱᓕᓀᖃᖅᑐᑦ ᐃᓕᖅᓄᐊᖅᑐᑦᓄᓐᓄᑦ ᓴᓇᓪᓚᐅᔪᑦᑕᐅᔪᓐᓄᓐᓄᑦ ᒥᑦᑐᓚᐅᔪᑦᑕᐅᔪᓐᓄᓐᓄᑦ ᐊᐅᓪᓚᑎᑕᐅᖃᖅᑐᑦ ᓄᓇᓕᓐᓄᑦ ᐊᑐᑦᑕᐅᖃᖅᑐᑦᓂᑎᓪᓗ. ᐃᓕᐅᓂᑎᓄ ᓄᑦᑎ ᐱᓕᕆᐊᓚᓕᑦ ᐊᓪᒪᒪᓐ ᑕᓄᓕᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦ ᐃᑦᑕᐅᖃᖅᑐᑦᓂᑎᓪᓗ ᐃᓕᐅᑎᑕᐅᓂᑎᓪᓗ ᐊᐅᐊᓄᑎᓪᓗᓂ.

ᐊᑐᑦᑕᐅᓕᓄᐅᓴᖅᒪᑕ ᐃᓕᓴᐅᐊᖅᑕᐅᓂᑎᓄ, ᐃᓕᓴᐅᐊᓕᓴᓄ ᓄᓇᓕᓐᓄᓪᓗ ᐃᓕᓴᐅᐊᖅᓚᓕᓴᓄ ᐊᑐᑦᑕᐅᓕᓄᐅᓴᖅᑐᓂᑎᓪᓗ ᐊᐅᓚᓕᑦᓴᐅᑐᓕᐅᓚᓂᑎᓄ ᓄᓇᓕᖅᑐᑦᓂᓗᓐᓄᑦ ᐊᐅᓚᓕᑦᓴᐅᑐᓕᐅᓚᓂᑎᓄ ᐊᐅᓚᓕᑦᓴᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦᓂᑎᓪᓗ ᓄᐅᐊᓕᐅᓄᓄᑦᓴᖓᓂᖅᑐᑦ ᖃᓄᐃᓗᓂᑦ ᐃᓕᓴᐅᐊᖅᑐᑦ ᐊᓕᓐᓄᑦ.

12 ᓄᓇᕆᐊᑦ ᓚᐸᒪᓴᓕᑦ ᐃᓕᓴᐅᓄᐊᑦᑐᓕᓚᓴᓴᓕᒍᔪᑦ ᐃᓕᓴᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦᓂᓗ ᐃᓕᓴᐅᓄᐊᖅᑎᓂᓴᓂᓐᓄᑦ ᐊᖏᐳᐅᔪᐃᓕᓴᐅᖃᖅᑐᑦ ᐱᓕᕆᐊᒪᓴᓕᑦᓴᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦᓂᑎᓪᓗ ᐃᓕᓴᐅᓄᐊᖅᑎᓂᓴᓂᓐᓄᑦ ᐃᓕᓴᐅᓄᐊᖅᑎᓂᓴᓂᓐᓄᑦ ᐊᐅᓚᓕᑦᓴᐅᓄᓄᑦᓴᓕᓄᐅᓪᓚᖅᑐᑦᓂᑎᓪᓗ

ᐱᓕᓇᐊᐃᓚᔨᐅᑦᑐᑦ ᖃᓄᐃᓕᐅᑉᑕᐅᔪᑦ ᐃᓕᐱᐅᔨᔪᒪᓇ-
ᐅᔨᓐᔪᐃᑦ. ᖃᒪᓕᑐᐊᐊᒥ ᐃᓕᓐᓂᐊᐊᓘᐅᑦ ᐸᑎᓘᐊᖏᓂ
ᓴᖅᑭᑦᑎᓂᑎᖃᑦᑕᕆᐅᑦ ᒥᔪᓐᓇᐊᑦᑕᐅᔨᔪᐊᓂᓐᓂᑦ. ᐊᒥ-
ᓯᒪᓇᐅᔨᑦ ᓄᑕᖃᑦ ᐅᐱᑐᒪᓇᐅᖃᑦᑕᕆᐅᑦᑐᑦ; ᖃᐅ-
ᔨᒪᓕᐅᖅᓯᒪᓕᑕ ᐊᐃᓐᓇᑎᑐᐊᑦ ᑕᐃᒪᓐᓇᐃᓕᐅᑉᑕᐅᓐᓇᓂ-
ᖅᓂᓂᑦ! ᐊᒥᓱᒪᓇᐅᔨᑦ ᐅᑭᐅᑦᑎᑐᑐᒃᑐᑦ ᓴᓇᔨᐅᓂᔪᑦ
ᖃᓄᐃᓐᓂᑦ ᓄᓇᖅᓄᑦ ᐊᐅᓪᓚᑎᑕᐅᔭᖅᑐᑦ ᓄᓇᓕᒃᓂ
ᑕᔪᓴᐅᑎᑕᐅᓕᐅᖅᓯᒪᔭᖅᓂᒃᑐᑎᒃ ᓴᓇᔨᐅᓴᐃᐅᒥᒋᑦ.

ᐃᓕᓴᓂᐊᔪᖅ ᐃᓂᓴᓕᐅᑉᓯᓇᖅᑐᑦ ᓴᓇᖅᓱᐊᑎᒍᑦ ᐃᓂ-
ᒋᔨᐅᓇᔨᑎᑐᒥᑦ ᐊᑐᐃᖅᓇᐅᓇᔨᑦᓄᓂ ᓴᓇᖅᓱᐊᑎᑐᖅ
ᓄᑕᖅᓄᓂᑦ ᐊᐱᑦᓂᖅᑕᕐᓕᒪᑕ ᓄᑕᖅᓄᑦ ᑕᐅᑐᓴᑎᑐᑎᒃ
ᓴᓇᔨᐅᔪᓕᐊᓂᒥᑦ. ᓴᓇᖅᓱᐊᑎᑐᓴ ᐱᓇᐅᔨᓕᐅᑎᑕᐅ-
ᔪᖅᓯᐃᖅᓇᐊᖃᖅᓂᐅᑦᓄᓂ ᓴᓇᖅᓱᐊᑎᒋᑦ ᐱᓇᐅᔨᓕᐊ-
ᓇᔪᑦᑕᖃᖅᓂᐅᑦ ᐃᓕᓴᓂᐊᔪᖅᓂ (ᐅᑦᑐᑎᒋᔨᐅᔪᓂ)
ᐱᓕᓇᐊᓂ.

ᐊᑕᐅᓯᐅᑦᑐᑦᓂᑦ ᖃᓄᔪᔪᑦᓕᓕᓂᐊᔪᖅᓇᑐᑦᓂᑦ ᐱᑕᖃᖅᑐᖅ
ᓴᓇᖅᓱᐊᑎᑕᐅᔪᑐᑐᓂᓇᓂ ᒥᔪᓐᓇᐊᑦᑕᐅᔪᑐᑐᓂᓇᓂ ᑕᑯᒥᓇᑦ-
ᓯᐅᑦᔪᓂᓴᓴᑦᑐᓂ ᑐᓯᓕᓂᑕᐅᑦᔪᓂᓴᓴᑦᑐᓂ ᐊᒥᓯᐅᑦ ᓄᑕᖅᓄ-
ᓄᓂᑦ ᐱᔪᒥᓴᓯᑕᐅᔪᖅᓇᑐᑦ ᐃᓕᓴᓂᐊᔪᖅᓂ ᐃᓕᔪᑦ ᑕᐃ-
ᒪᓕᐊ ᐊᔪᑦᑎᑐᑐᒪᐃᓕᓇᖅᑐᑎᒃᓯᒪᓂᑐᑦ ᓄᑕᖅᓄᑦ.

**13 ᓄᓇᕆᑎᐊᑦ ᒪᓕᒪᓂᔭᑦᑐᑦ ᖃᐅᔨᓴᐃᓇᔨᑉᑕ "ᐃᓕᓴᓂᐊᑎᑎᑕᑎᓂᔨᔪᑕᐅᓇᕐᓂᔨᑦᑐᓂᑦ ᒪᓂᔭᑎᑐᓂ ᐃᓕᓴᓂᐊᐅᒪᓕᐊᓂᑐᓂ ᐊᒥᓱᑦ ᓄᑕᖅᓄᓂᑦ ᐃᓐᓇᕐᓂᖓᓂᑦ ᐃᓕᓴᓂᐊᑎᑎᑕᑎᓂᔨᔪᓐᓇᖅᑐᒥᒃ ᐃᓕᓴᓂᐊᔪᖅᓂᑎᑎᑕᑎᓂᔨᔪᓐᓇᖅᑐᒥᒃ ᖃᐅᔨᓴᐃᓇᔨᑉᑕ ᓴᓇᖅᓱᐊᑎᑐᖅᓂᑦ ᑕᑯᒥᓇᑦᓯᐅᑦᔪᓂᓴᓴᑦᑐᓂ ᐃᓕᓴᓂᐊᔪᖅᓂᑎᑎᑕᑎᓂᔨᔪᓐᓇᖅᑐᒥᒃ

ᓄᓇᕗᑦ ᐊᓪᓚᐃᑦ ᐅᖃᐅᓯᒋᐊᓲᑦ ᑲᑎᒪᔨᖏᑦ ᐅᖃᐅᓯᓂᑦ ᓄᓇᕗᑦ ᒪᓕᒐᓱᐃᖏᓐᓂᒃ ᐱᓕᕆᑎᓪᓗᒍ ᐃᓗᒫᑕᐅᔪᑦ ᐊᓪᓚᐃᓄᑦ ᐊᖏᒪ ᖃᓄᖅ ᐊᖏᕈᐅᒪᓕᒃᓴᓪᓕᕐᓂᖅ ᐅᖃᐅᓯᓚᕐᓂᖏᑦ ᐊᓪᓚᐃᓄᑦ ᑐᑭᖃᓪᓗᓂ. ᐅᖃᐅᓯᒋᐊᓲᑦ ᑲᑎᒪᔨᖏᑦ ᐊᓪᓚᐃᓄᑦ ᖃᐅᔨᓴᐃᓕᓴᐅᑉᐳᓂᑦ ᑭᑐᐃᓐᓇᓕᒃᓴᓂᒃ ᐊᓪᓚᐃᓄᑦ ᑐᑭᖃᓪᓗᓂ.

ᐊᓪᓚᐃᑦ ᐃᓕᐅᕐᓂᐊᕐᓂᓕᐅᑦᑕᖏᑦ ᐱᓕᓚᐋᒪᔨᓂ ᓄᑕᕋᑦ ᐱᑎᐊᐋᖏᖃᑕᐅᑎᓕᖏᓐᓄᑦ, ᕿᐃᓚᓕᓂᓂᖅ, ᐃᓕᐃᓐᓇᑕᐃᓕᒪᑎᑎᓂᖅ, ᒥᖅᓯᓕᐋᓂᑲᓪ ᓴᓇᐃᓐᓂᑲᓪ ᐊᑐᐊᒃᖅ ᐊᓪᓚᐃᓄᑦ ᐃᐱᒋᐊᕐᓂᖅ ᐊᓪᓚᐃᓄᑦ ᐃᓗᐊᒥᐅᔪᓂᒃ. ᐅᖃᐅᓯᒋᐊᓲᑦ ᑲᑎᒪᔨᖏᑦ 9-ᐱᖃᑦᑕᓕᑦ ᐃᓄᐃᓂᒃ ᓄᓇᑐᐃᓐᓇᖅ ᐊᓪᓚᐃᓂᒃ ᓄᓇᕗᑦ ᓄᓇᖃᑎᒋᓂᒃ ᑭᖑᑐᐃᔨᓗᓂᒃ. ᑲᑎᒪᔨᑦ ᑎᓕᕆᔨᕐᓕᑦ ᒥᓂᑦᑎᑦ ᐊᓪᓚᐃᑦ ᖃᓄᐃᓕᖅᑐᑦᓯᓂᖅᑐᑦ ᓄᓇᕗᑦ.

ᑐᖓᓚᐋᖅᓂᖅᓯᒪᔪᐃᑦ ᐊᓪᓚᐃᑦ ᖃᓄᐃᓕᖅᑐᑦᓯᓂᖅᑐᑦ ᐅᖃᐅᓯᑎᑐᑦ ᐅᕝᕙᓘ:

NWT Advisory Council on
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Yellowknife, NWT
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ᐅᖃᓪᓚᑦ (403) 920-6177

The NWT Advisory Council on the Status of Women advises the Government of the Northwest Territories on issues of concern to women and on ways to improve the status of women in the NWT. The Advisory Council also does research and public education on issues of concern to women.

Issues with which the Advisory Council has recently been involved include family violence, child care, affirmative action, and arts and crafts policy and programs as they affect women.

The Advisory Council consists of up to nine members representing women from all regions of the Northwest Territories. The members are appointed for three-year terms by the Territorial Minister Responsible for the Status of Women.

For more information on the NWT Advisory Council on the Status of Women please contact:

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ARTS AND CRAFTS :
WOMEN AND THEIR WORK

A research project prepared
by
Cheryl Fennell and Lynn Fogwill
for
The NWT Advisory Council on the Status of Women
August 1988

Copies of this Report and a Summary Version of this Report are available from:

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1. PREFACE

A woman from Baker Lake said "I want to think for a few days about what I want to say to you, it's important and its not very often that we get asked our opinions!"

This report, like all reports, makes recommendations and offers findings; but more than anything else it is the voice of women in the North who work in arts and crafts.

Northern women are vital to the arts and crafts cottage industry. They produce exquisite work; wearable art such as mukluks, kamiks, amautiks, and slippers, ivory and soapstone carvings, beautiful decorations on parkas and baskets, ancient art in porcupine quill work and moosehair tufting, gorgeous weavings and appliqué wall-hangings and charming creations such as the Spence Bay packing animals.

They produce their crafts in their homes, together in sewing groups or in industrial sewing centres. They sell their work for money to put food on the table and clothes on their children. They take pride in their craft and pleasure in each finished product.

They have been ommitted from the consultation process, when there was one, and have been ignored in the decision-making process which affects them directly. It is time for their voice to be heard. This report is theirs; it is a beginning of their **full** participation in the craft industry.

This report is dedicated to all the women who invited us into their kitchens and shared with us their wisdom and experiences. We are especially indebted to Anaoyok Alookee of Spence Bay, Claire Chladney of Inuvik, Rita Cli of Fort Simpson, Eva Hope of Fort Liard, Susanne Karetak of Rankin Inlet, Aaju Peter of Iqaluit and Helen Squirrel of Fort Norman; they enabled us to meet and talk with the women in their communities.

2. INTRODUCTION

The NWT Advisory Council on the Status of Women required independent research to investigate and analyse arts and crafts activities **as they involve and affect women.** The Council wanted a report that offered options to improve the status of women who work in arts and crafts and recommendations whereby the Council might promote such improvements.

The results of our work is organized into three documents, each with its own purpose.

The **Summary Report** is a short document which outlines the findings and lists the recommendations. This short document should be mailed to every woman who participated in the community consultations and otherwise distributed widely as the Advisory Council sees fit.

The **Report** itself contains the recommendations, a description of the research and consultation process, profiles of the communities we visited, and the details of our findings. The full report is addressed to the Advisory Council on the Status of Women for their use and distribution. The main **Report** is organized into four main sections; The Research Process, The Community Profiles, The Findings, and The Recommendations.

The **Backgrounder Report** is a compilation of our detailed research notes and the background materials we collected. It is a resource presented to the Advisory Council for inclusion in the Women's Secretariat resource library.

Throughout each of the documents use of the pronoun "we" indicates the project researchers Cheryl Fennel and Lynn Fogwill.

3. THE RESEARCH PROCESS

We designed the research process on the premise that the most important sources of ideas and opinions were the women who work in the arts and crafts industry and that they knew best the problems and the opportunities in their work situations.

Key to our research was a process of community consultations with women producers, women who own or work in craft shops and key women in the political and economic life of a community.

We began our consultations with a sense of concern that there have been many recent studies of the arts and crafts industry and we did not want to be viewed as just another one that would lead nowhere. Indeed our concerns in this area were borne out as we met with initial hesitation and resistance in nearly every community we visited.

When we made it clear that we were interested in the women themselves, their ideas and concerns; they responded frankly. As the interviews continued the women became eager to talk about the future and the possibilities for themselves and their craft.

3.1 Community Consultations

The Advisory Council had identified in the terms of reference seven communities for personal consultations. They also requested extensive telephone consultations with a selection of regionally representative communities.

We travelled to Iqaluit, Rankin Inlet, Spence Bay, Inuvik, Fort Norman, Fort Simpson and Fort Liard. We spent between three and six days in each of these communities but only one in Fort Liard.

Prior to arriving in a community we made telephone contacts with key community people who helped us identify women craft producers and other vital people for interviews as well as interpreters and go-betweens.

In each community we used interview guides to ensure our data collection procedures were similar across the study. We designed two guides or questionnaires; one we used with women craft producers and the other we used with government personnel, retailers and others.

In each community our priority was to meet with as many of the women artisans as we could. In addition to women craft producers we met with current and former craft shop managers, personnel from Economic Development and Tourism, staff from the Arctic Co-operatives, the Bay and other small private retailers, adult educators, members of women's organizations and politicians. We also visited craft retail outlets to examine what was available in each community.

We conducted telephone consultations with people in a sampling of commuities in the Baffin, Keewatin, Delta, Kitikmeot, Deh Cho and South Slave regions. We used the same interview guides, although in a shorter format, for telephone consultations.

We prepared extensive notes from the consultations and these form a component of the Backgrounder Report.

3.2 Sector Consultations

We held consultations with public and private agencies having some stake in the research area, including; The Native Women's Association, The Inuit Women's Association of Canada, The NWT Native Arts and Crafts Society, Arctic Co-ops, The Baffin Women's Association and the Department of Economic Development and Tourism.

3.3 Literature Review

We obtained and reviewed a number of documents. These are listed below followed by a short commentary on those most relevant to the study.

3.3.a Government Documents and Reports

Arts and Crafts Development Guidelines, Canada/Northwest Territories Economic Development Agreement

Final Report, Baffin Region Arts and Crafts Inventory, John H. Pattimore and Jean-Marie Beaulieu, Baffin Arctic Consultants Limited, September 1987

Report of the Inuit Fine Art Task Force, October 1985

A Business and Marketing Study and Plan for Inuit and Dene Arts and Crafts, John C. Williams Consultants Limited, November 1985

A Data Review on Arts and Crafts In The Baffin Region, Mark Webber (for Economic Development and Tourism) September 1987

An Evaluation of the Spence Bay Craft Project, Policy Consulting Associates Ltd., December 1976

Report of a Marketing Study for the Fort Simpson Craft Shop by RMC resources Management Consultants (NWT) Ltd. (no cover and no date on document but

was prepared for the Department of Economic development and the Nats'enelu Society, Fort Simpson)

Marketing Plan 1977-78, Marketing Section, Projects and Marketing Division, Department of Economic Development and Tourism.

3.3.b Reports, Articles and Books

The Informal Economy in Northern Canada, Peter J.Usher,in CUSO Journal, December 1987, CUSO, Ottawa

FROM THE ROOTS UP Economic Development as if Community Mattered, David P. Ross and Peter J. Usher, Toronto, Lorimer, 1986

Renewable Resources Project, Mackenzie Delta Regional Council,

Volume 1, Economic Development Plan and Volume 2, Background Project Documentation (no date on reports but was published approximately 1985-86)

Evaluation Reports, Funding Proposals and other documents prepared by the Taloyoak Crafts Association (Spence Bay) in consultation with Lutra Associates Ltd. during the period 1979 - 1982

3.3.c Catalogues

Spirit of the Land, Arts and Crafts of Canada's Northwest Territories, Economic Development and Tourism, 1987

Treeline Trappings catalogue, NWT Native Arts & Crafts

Taloyoak Crafts Association catalogues

Inuit Annuraangit - Our Clothes, catalogue from a travelling exhibition of Inuit Clothing, Jill Oakes and Inuit Silattukqsarvingat, 1986

3.3.d Comments

The following comments on the documents we reviewed are limited to issues of particular relevance to this study. They are not meant to be an exhaustive analysis of all the documents.

The 1985 Business and Marketing Study and Plan prepared by the John C. Williams consulting firm is of interest because it was produced by one of the pre-eminent market consultants in Canada. The report concerns itself solely with a "marketing" approach; that is "finding out what your target customer wants in terms of product, quality, price, packaging, service,etc., and giving it to them, rather than making what you want to make your way and trying to sell it to them."

The Williams Report offers some observations on the (then) current status of arts and crafts. Amongst several the following are interesting;

- A multitude of small craft production units (**women's groups** [our emphasis], co-operatives, government enterprises) exist that are producing.
- Dene products have not been given adequate attention.
- The traditional approach to market these products through craft or Canadiana shops has not benefitted all categories, eg. clothing, jewellery, artifacts.
- People in the industry indicate they are weary of "studies" and are critical of what they perceive as past inaction.

In a note on pricing the study compares the earnings of a carver for a piece sold in the North and or in the South.

A customer pays $75 for the carving at the Co-op; the carver earns $37.50 and the Co-op earns $37.50. If the same carving is sent to Canadian Arctic Producers (CAP) and on to a Southern retailer, it sells for $100; the retailer earns $50, CAP earns $12.50, the Co-op $12.50 and the carver earns $25.

The study notes that carvers and craftspersons do not understand pricing and profit margins very well and wonder why they make less when the price is higher in the South.

The Williams report reaches a number of conclusions including the following;

- It must be recognized that by its very nature the industry is a "cottage industry" and derives its strength from retaining the essential character of a cottage industry, i.e., individuals or small groups doing hand-crafts in a traditional manner.
- Substantial lasting improvement in the health of the industry will require long-term effort and structural change. Accordingly, no "quick fix" can be expected.

The report makes twelve recommendations most of which focus on marketing issues and includes a recommendation to accelerate human resource development (number 8). They say that ultimately the North must develop competent and committed local native people who will work with artisans in their development, manage quality control and fill the critical positions in the Co-ops and so on. Both schooling and special training requirements are noted as well as the substantial amount of film and print material in existence which could be used in the schools and in training courses.

The Baffin Region Arts and Crafts Inventory Report is the first in the series of regional strategies which the Department of Economic Development and Tourism is awaiting in order to develop a territorial strategy or policy for arts and crafts.

The Baffin report is an excellent inventory of crafts and producers in the thirteen Baffin communities. It contains a tremendous amount of data although it does not

focus particularly on women. The report contains detailed community profiles which are accompanied by photograph albums (kept at the Iqaluit office of Economic Development and Tourism) of producers and products in each settlement.

In each community the researchers compiled lists of producers and their products within seven categories; carving, artifacts, two-dimensional art, toys and games, clothing, jewellery and folkart.

Some common themes identified in the community profiles include;

- carving and sewing are the most common activities with soapstone and sealskin the most common materials
- mostly men carve, although there are some women who carve and the reality of "family carving" is identified in some instances;
- women sew and in many instances they produce clothing (traditional and modern) not for sale but for their families immediate use;
- availability of soapstone, tools and a place to work (especially in winter) are problems cited by producers in each of the thirteen communities;
- the Hudson's Bay Company and the Co-op were the primary marketing agents with the Bay shipping all carvings South and the Co-op doing some local retailing in most communities with the bulk of inventory shipped to CAP.

There were a number of region-wide conclusions in the Baffin report;

- 90 % of the producers work and market in an informal way; in essence they are independent business persons
- 92 % experience difficulties with either accessing raw materials and tools or with marketing conditions
- 61 % of the producers they interviewed made most of their income from selling their crafts.
- the industry will fail in the medium term future if no new producers are trained and perhaps an apprenticeship program should be discussed
- producer support and development, marketing, and information exchange were identified as areas where the GNWT would need to develop new policies and programs in order to stabilize and enhance the industry.

The other regional strategies were not yet available to us. The Keewatin regional strategy report was being re-written. The Terms of Reference structure the study so that it will have a market-driven approach to developing a strategy for the region.

The Inuvik area has a committee composed of representatives from a number of regional councils, private enterprise and the government; has selected a consult-

ant; and will apply for funds under the Economic Development Agreement to do their strategy.

At this time the other regions have indicated that they do not want to do regional strategies but would be happy if the territorial strategy includes reasonable consultation.

To date the regional studies give no indication of providing an adequate basis for developing a broad policy aproach to the arts and crafts industry that will cover the social and cultural as well as economic aspects. However they will provide excellent data-bases for developing regional responses to regional problems and pinpoint economic areas where a territiorial response is required.

The Renewable Resources Project of the Mackenzie Delta Regional Council had a particular bearing upon our study.

The study was recently done (the data was collected during the winter/spring of 1984/85) and from what we understand the people in the region had a real sense of ownership of the process and the findings.

We believe it was the deep sense of bitterness, resulting from their inability to secure funding to implement any of the recommendations, that prompted the initial hostility which greeted our arrival in the area to do "yet another study".

The Renewable Resources Project was a program of the Mackenzie Delta Regional Council and part of their long-term planning and development. The project focussed on the renewable resources sector of the regional economy and produced an economic development plan based on strengthening that sector.

Their report was the only one we reviewed which paid particular attention to the status of women craft producers in their analysis and in their recommendations.

" Women's work is very important to the family unit; for instance, women's labour in the making of clothing for family members saves a great deal of household cash that would otherwise have to be spent at stores. At the same time that women's work in crafts production contributes to the family's income and well-being, cash income from other family members contributes to the continuation of crafts production inside the home, whether for household use or for cash sale. Just as with trapping and hunting, crafts production should be seen as an integral part of the family unit of production, supporting and in turn receiving input and support from other family members and from both cash from the wage economy and subsistence products (fur and hides) from the bush."

The report identifies the same major problems found in other studies. Women craft producers face an increasing cash outlay for their raw materials; they have difficulty in finding a steady and reasonably-priced supply of materials in their own communities; in the outlying communities (but not Inuvik) there is no adequate marketing system to give producers sustained access to buyers.

There is a graphic illustration of the cost/price squeeze most Delta women producers experience. An average price paid for a pair of mukluks was $160 with

the cost of materials being $84. This leaves a profit margin of $76 or $3.04 an hour. A pair of moosehide slippers earned the producer $75 which paid her .78 an hour once the cost of materials was deducted.

The women producers were described as highly skilled professionals in their traditional crafts and 51% of the 49 women interviewed had worked in the Aklavik Fur Shop, the Fort Macpherson Canvas and Tent Shop, the Inuvik Sewing Centre or the Tuk Fur Shop indicating extensive industrial sewing experience as well.

Although only 21% of the women interviewed had taken a specific crafts training program 86% indicated they would like to take one.

In Aklavik and Fort McPherson 62% and 93% respectively of the women indicated at least half of their crafts were kept for family use whereas in Inuvik only 10% produced mainly for family use and the rest produced crafts for sale.

An issue identified for further consultation with women producers was women's preference for working in their home in a "cottage craft" type of industry or for working in a central facility such as a craft shop or sewing centre. 76% of the respondents indicated they preferred sewing at home. This may be because women fit craft production into their other work in the home (cooking, child care) and into the seasonal variations in "bush" work. The researchers did notice a degree of task specialization (a mother beads the uppers while a daughter sews the hide for a pair of slippers) and felt that this would lend itself to an efficient organization in the cottage industry mode.

The Renewable Resources Project proposed four projects to address the problems of women craft producers; a craft supplies warehouse, an expanded Aklavik Crafts Shop, opening an Arctic Red River Craft Shop and a collection, tanning and distribution program for caribou and moose hides. Each of this projects were to be preceded by a feasibility study that included input from the producers.

3.4 Client Consultations

We conducted consultation meetings with representatives from the NWT Advisory Council on the Status of Women and the Women's Secretariat in the initial, mid-point and concluding stages of the research project.

4. THE COMMUNITY PROFILES

We wanted to offer the feelings and the words of women craft producers as well as our sense of the situation they experience in each of the seven communities we visited. This is the "meat" of the research from which the findings and recommendations flow.

We found many similarities in the circumstances of the women who talked with us even though the communities were quite different from each other. Fort Norman and Fort Liard are still quite traditional Dene communities while Spence Bay, an Inuit Arctic coast community was the most traditional of all we visited.

The women and the craft industry in Inuvik and Fort Simpson have been profoundly affected by oil and ags exploration and development.

Iqaluit is not representative of the Baffin communities and cannot be described as traditional yet we found women actively trying to preserve and celebrate their traditional crafts.

In Rankin Inlet we encountered the most vigorous of debates on the craft industry.

4.1 RANKIN INLET

Sidonie Kriterdluk and Cecilia Taipana decided to start their own business when the craft shop closed down in the summer of 1987. SILA Crafts makes made-to-order parkas, hats, mitts and duffle socks.

Sidonie was a seamstress at the craft shop and had worked there for many years. Before it closed Cecilia had been the manager; she had worked at the Rankin Inlet shop for two years and at the Baker Lake craft shop for four years before that. When the people from Economic Development announced that they were closing the shop they asked the women "who would like to try to set up a small business"? Cecilia decided she would try and Sidonie came in with her. Economic Development told the others they would try to get them jobs.

Economic Development told Cecilia and Sidonie to each take a sewing machine from the shop and enough material to last them a year. They worry about what they will do when the fabric is used up because duffle is $36.98 a metre at the Bay, although the unpopular colours can be as cheap as $31.00 a metre. The cost of the duffle will affect the money they can make for themselves.

They don't talk about making a profit; but they try to pay themselves $65.00 a day for their time. Everything else goes into their bank account to be re-invested in more material. They operate their business based upon what they learned at the craft shop; e.g. they include money for their time, the cost of material, thread etc, and a mark-up to calculate the price of a parka or amauti.

Before Christmas they were very busy and Sidonie "took in" three other women to help sew. Since then it has not been so busy.

Cecilia works, at temporary jobs, to support the business. Sidonie's husband is employed but they have eleven children and they need her income to help support the family.

They market their products locally although they have had orders from Toronto, Winnipeg, and Eskimo Point. They send brochures with completed orders in order to get more orders. They think that Economic Development will help them and they are waiting.

Jim Shirley (an artist and gallery owner) helped them design and produce a brochure to market their business and he carries samples of their work in his shop. They say that they need help with how to run their business; for example how to go and buy materials, how to have meetings with anyone who could help, such as Economic Development, how to let more people know they have a business.

They say they will keep on, because they really love to sew and because they chose a business. They are very hopeful and very determined.

For about ten years Rankin Inlet was known for the pottery produced in the craft shop. Most recently the shop had a section for carvers and for seamstresses who produced parkas and other apparel. Rankin is associated with a few carvers, wall hangings and especially for Veronica Manilak's tapestries.

The government people and the business community knew that the craft shop in Rankin was going to close down but it came as a shock to the women who worked there. Because the craft shop had closed less than a year ago, it figured prominently in most of the conversations during the visit.

Some say that the decline in the craft shop began fifteen years ago; because of neglect, because there was continuous change in government personnel and because there was never any clear strategy for its role. The building itself doomed the shop to lose money because it was too large, old and extremely fuel inefficient. But it was never clear whether it should make a profit or should be subsidized.

Artisans and business people alike were critical of Economic Development and the "revolving door" of personnel.

Coincident with the final closure of the shop last summer the Co-op opened a "Northern Images" store. The manager says it cannot fill the gap left by the craft shop. Neither can he run a full Northern Images store; he's trying to make a go of combining crafts with sewing needs, books and magazines. He can buy locally but

most of the inventory comes from CAP. He has only bought about $5000-$6000 in local crafts since they opened.

The business community and the political community believe that private enterprise will rescue the arts and crafts industry in Rankin and under the auspices of the Chamber of Commerce a regional strategy and action plan is being developed. They talk in terms of developing products that are marketable to the tourists - things that sell for under $10. They believe that what is needed is a combination of traditional and non-traditional crafts, of crafts and souvenirs, target marketing, market research, quality control and product development. They recognize that crafts affect the whole economy and feel that it has not been a planned portion of the economy.

These aren't the concerns of the women craft producers. Their concerns are very basic; getting the raw materials they need, finding a place to work together, finding help with childcare so they can work at home, and finding more places that will buy their work and better prices for their crafts.

Simona Kringayark Benoit and Bernadette Saumik are carvers and work in ivory. Simona supports her family on her carving while Bernadette carves because her jobs are usually short-term and her husband is unemployed. When the craft shop closed Simona didn't know where to sell her rings. She carves everyday at home around her kids. Her concern is the cost of the ivory which comes from Coral Harbour or Repulse and which is quite expensive at the Co-op. Bernadette's carvings don't sell for much so she has to make a lot to get by. She is unhappy when white people try to make her sell her rings for less than the $25 she charges but she has to feed the family so she gives in and takes $15 or $20. Her main concerns are that it is hard to get ivory and when her tools break down they are expensive and difficult to buy.

Teresa Tartak and Leonie Nutaradlatuk are elders. Teresa worked for many years at the craft shop, making pottery, designing patterns and sewing parkas. She has taught children at the school to make amautis. She is concerned that younger women don't want to learn how to make the old patterns and to do skin sewing. She says that before there were white people there was nothing else to do so women sewed and enjoyed it. Leonie feels that skin sewing not just duffle should be taught in the school.

Leonie still sews and sells her work in Rankin, but finds it difficult to obtain material unless she gets money from the customer to buy the fabric first. Leonie, who has made parkas for the Queen, the Commissioner and " people in high offices ", said she "knows that white people like to buy our crafts so Inuit women should have their own shop to sell through and a place to sew together." She thinks that a council of women could do it together with the Government helping out with money to start.

Moria Aliyak wants to start a small business with two other women, making modern parkas and knitted goods. She knew that the first step was to get a busi-

ness license; but she was so nervous that when she went to the Hamlet Office, she reached the door and turned away.

The Assistant Superintendent with Economic Development felt that the craft shops weren't viable, that the winds of privatization were blowing hard and that it was time to walk away from the job creation and welfare role. Although there was some hardship from the closure, the umbilical cord was cut and there will be a move to aggressive, market-driven private enterprise. He was surprised there wasn't more political flack and concluded there must have been a concurrence of opinion to make change.

The lack of "political flack" may be the best measure of the degree of powerlessness of the women producers and the level of cynicism towards government within the business community.

4.2 IQALUIT

Naki Ecko is 70 years old and still sews and knits. She sews with the Anglican Women's Sewing Group, with the Taqqutit Sewing Group and with the elderly once a week at the Museum. She has a large family and sews a lot for her family. She sews and sells locally "by order".

Some time ago she used to make tanned sealskins and sealskin wall hangings for the Jewellery shop but otherwise she doesn't sell to a store.

She finds it easy to get sealskins, even though her husband is now dead. Her son hunts and people give her a whole seal so she uses the skin.

In addition to skin sewing she makes amautis from fabric. Sometimes people will bring her the fabric so then she will charge them $100 - $150. When she takes an order people ask her how much she will charge so she sets the price. A white woman told her that Inuit women charge too little for the things they make because they last for as long as five years and they are worth more. She charges $170 for a pair of kamiks, including the duffle socks.

Her craft income is necessary because as she says "even when her husband died the house costs are the same; it helps pay the house, the lights, the heat."

She remembers in 1950 in Pangnirtung the women would sew big carpets, using 5 sealskins, for the hospital. When they had made quite a few rugs, then they would get the dress they had made themselves as payment. These dresses were very beautiful to them.

She has done quite a bit of teaching, including classes at the Adult Education Centre and at the student's residence. She has also "taught" on television. She was disappointed because at the student's residence they were not very interested in learning the skin sewing; they wanted to fool around. Fewer and fewer came until they stopped. But now the Anglican Young People's group want to learn and so

she and Okee Kunuk are teaching them. She doesn't know why young women don't want to learn.

"Nothing is done for the women. They have taken everything they can from the women. Everything goes to the carvers." This is the frustration with the Department of Economic Development expressed by the last manager of the parka shop in Iqaluit. Interestingly enough the Superintendent of Economic Development in Iqaluit also expressed frustration and said "the women producers have been left out..... no one has worked with the women.... who represents their interests?"

When the parka shop was operating there were problems with production and quality control. A common assessment is that hourly wages encouraged a social atmosphere and the women sewed too slowly. When B.J.Sandiford arrived to manage the shop two years ago it was in bad shape with no files and no information. She felt that quality control and accurate sizing could be taught.

The parka shop had a big problem when their order of fabric, brought in by sealift annually, didn't come in 1987. The parka shop was a wholesaler and they had to cancel an order of 300 parkas. The women were still on their summer lay-off "holiday" so they closed the shop down. The budgeted money for the craft shop went into workshops for the carvers.

Of the ten women who worked at the shop, one is washing floors, one is washing dishes and the rest are unemployed. Their self-esteem is very low and they don't trust the government.

B. J. Sandiford is trying to start a business of her own now that the parka shop has closed down. Her idea is to incorporate industrial sewing techniques (an area in which she is trained) with traditional work. She would like to have a small workshop where she could do design, pattern-making and cutting. Then she would give out the sewing as piece -work and try to pay a fair rate. She would concentrate on sealskin products such as briefcases but also make duffle products.

She says the EDA application and business plan she did for Economic Development and Tourism is something no native woman could do; it was very hard for her. The Arts and Crafts officer won't sell her the equipment from the parka shop. She can't run a commercial enterprise on a residential lot and the town council wants her to have a commcercial building with a minimum assessed value of $60,000.

She and a local entrepreneur, Ken Harper, have put together a proposal to buy the Jewellery Shop form the Government. However, Economic Development is in negotiations with Arctic College to turn the shop into an open studio and training centre. They feel that the Sandiford - Harper proposal is "not a reasonable viable option".

There are about 8 to 10 women who carve in Iqaluit where carving is "very big". Not so long ago there was a course in working in marble at the Jewellery Shop. They brought in carvers from all over the Baffin; not one of them was a woman.

Women carvers aren't recognized for their work. Frequently, women do the fine work, from the rough shape to the final stages of polishing a carving; but, it is the husband's name that goes on the finished carving and the woman gets no recognition.

Sorosilotu Onalik lives in Apex and counts on the income from her carving to "keep her kids from being too hungry". She doesn't know where the Jewllery Shop is. Tom Webster, who owns a gallery, gives her stone to carve and then buys her carvings. "Sometimes he pays her too small, but sometimes she says so and he pays her a little more." She buys her tools at the Bay, but they are expensive.

She gets a (face) mask from public health but she feels like she is smothering so she doesn't like to wear it. After she has been carving she's very tired, her throat hurts and her body hurts. She thinks it has hurt her lungs.

There are three sewing groups in Iqaluit and Apex; the Taqqutit group which began with initiatives from the Inuit Women's Association and two Anglican Women's Sewing groups, one in Iqaluit and the other in Apex. Women sew for their families, for "charity" and to supplement family income. They sew traditional skin clothing - amautis, parkas and kamiks as well as modern duffle parkas, mitts and socks.

The Apex group has built a traditional Qammaq and the women meet there to sew and tan skins and to teach kids from grades 1 - 7 traditional skin sewing. They also sell their work to raise money for the church and for their "foster" child overseas.

The Taqqutit group is much newer; it started in 1985-86 with a goal of raising money and supporting and educating younger Inuit women. They meet once a week, at someone's home, and sew. When they have enough they have a sale. Women get 50% of the price for each item they sew and 50% goes to the group. They are saving to start a sewing centre.

Martha Tikivik said that since the sewing centre closed many white people call her to make parkas for them. They say she should start a sewing centre but she doesn't know how to go about it.

Mary Peter said " We are almost certain,if we were given a very good hand, we could get going. We have no one in our group who could set it up and we have no money to hire someone to teach us how to run it; but if we could, then we could go from there. Maybe Economic Development could look into that."

The women who belong to the groups are very strong and have a source of mutual support. Other women who talked with us seemed more profoundly affected by the problematic presence of alcohol in Iqaluit.

4.3 FORT SIMPSON

Sarah Hardisty lives in Jean Marie River but we were lucky to catch her in Simpson visiting her children. She's 64 years old and doesn't make as much now as she used to. Last year she tanned 7 moosehides and this year she is doing 9.

She works as the janitor at the school and does her craft work after. It takes two to three weeks to do a hide. They must be soaked 10 times in water mixed with moose ligaments, then scraped, then smoked and stretched again and again. She and Marie Louise Sanguez are the only ones who do moosehide and good quill work in Jean Marie River. Sarah is the only one left who does tufting. Jean Marie River is known for its moosehair tufting and quill work.

Sarah teaches the kids at the school in Jean Marie River. She has been doing this on Tuesdays and Thursdays since 1983. She draws the pattern and the kids do the beadwork.

Sarah makes moccassins, gauntlets, vests from moosehide and decorated with quill work. Her sister taught her when she was nine and she made herself quill moccassins. Her mother used natural dyes for the quill but she now uses commercial dyes. She gets the dyes when someone is going to Yellowknife and friends send her the porcupines they kill in the bush.

She sells to people who ask her to make something, to the craft store in Simpson and in Yellowknife when she goes to visit her daughters.

Last year she did the RCMP crest in quill work at the request of the RCMP officer in Jean Marie River. It took her three weeks working until three or four in the morning each day.

Sarah is a very traditional woman living between a traditional and modern life. She is acknowledged by many to be one of the very best Dene craftswomen and is renowned for hides and her quill work and her tufting. She is a young 64 with a bright face and a lively step. Her life and craft should be celebrated.

For more than a year Gabriel and Pat Scott have owned the Fort Simpson craft shop, called Traditions ... sort of. The tendering process took place a year ago; theirs was the only tender, it was accepted but has not yet been finalized. Others in the community had been advised against buying the shop because it was a loser.

communities, eg; Wrigley, Jean Marie River, Trout Lake, who would be responsible for collecting crafts for the shop and keeping them supplied. They are impressed with a cooperative craft shop model from Ontario

They feel it will be a part-time business at the best and do not expect to make "a profit". They intend to carry stationary in part of the store to support the crafts. For a number of months they were the Northwestel agent in an attempt to carry the store but stopped because of the demands upon their home life.

Their market is in the South and with the tourists in the summer. They have made arrangements with one or two Southern shops and are exploring others. Through the winter months they buy a great deal in order to have a good inventory for the tourist season. They sell supplies but because people are poor the women purchase $5 worth of stroud at a time.

Recently, they have been placed in a very embarrasing position by the "Spirit of the North" publication distributed widely throughout North America and in Europe. They are receiving requests, literally from all over the world, for their "wholesale" catalogue. They are quite incapable of responding.

Since Simpson is a regional centre they want to identify contacts in smaller communities, eg; Wrigley, Jean Marie River, Trout Lake, who would be responsible for collecting crafts for the shop and keeping them supplied. They are impressed with a cooperative craft shop model from Ontario where products are sold on consignment with a commission to the shop for its operating costs.

Gabriel and Pat argue for a concept of the craft industry as a cottage industry where " people use 'normal' activities to generate small, supplemental income ". They feel that the development of the craft industry must be linked to "the development of people and their self-determination" and that government must act to strengthen the producers, both their economic status and their traditional activities. They think "arts and crafts is a way to channel money into the smaller communities and that it is a meaningful source of economic activity for people who otherwise would have none ".

Nat'senelu was the ladies' organization that ran the craft shop for the government. There were five or six who ususally worked there sewing each afternoon and when the shop closed down they were very sad. They packed up and stored their crafts in Rita Cli's shed; she had been the manager for three years and is a leader in the Nat'senelu Society and in the community.

Nat'senelu was funded in part by the Secretary of State but overspent their budget and that needs to be fixed up before they can apply again for funding.They recognized that "who you put in as manager is very important. You need someone who is not afraid of the government and who understands books."

They were able to sell some of their things at the craft sale during the papal visit and people still come to Rita's house to buy or order something. Sometimes she takes orders and gets the ladies together to sew at her house. But they miss sewing together in the craft shop. They liked working together; they would have tea and cookies and they shared their ideas and patterns. They identified each one's expertise; slippers, mukluks, mitts, gauntlets, wraparounds, and they specialized. Simpson was known for quality mukluks.

Rita has collected musueum quality crafts and plans to get a display case for the library. She hopes that people would also order from the museum pieces.

We encountered in Simpson a grave concern for the disappearing crafts. They used to teach the kids at the shop ... how to tan hides and how to sew. There was sup-

posed to be a training centre in the school; but the kids were not all that interested so it never got off the ground. Rita felt "It's just the lifestyle today; it has changed the traditional ways, even the elders who used to delight in teaching want only their pay."

The ladies want to start their group again. "If there was a way, we would come together again ...tomorrow " said Mabel Grossetete.

"Until our crafts are recognized as an art form, like Inuit soapstone is known world-wide, we won't get anywhere." Rita Cli

"Since 1967 the Government of the Northwest Territories has ignored Dene arts and crafts ... a total double standard ... they have put all developmental money into Inuit carving." Pat Scott

4.4 Fort Liard

For us Eva Hope and Fort Liard crafts are inseparable. She has managed the craft shop at Fort Liard since the beginning.

Fort Liard is famous for its birch bark baskets decorated with porcupine quill work and the shop is filled with baskets of all sizes. Everything in the shop is made locally with the exception of moosehair tuftings from Fort Providence which Eva orders. They sell many baskets to other shops such as Treeline Trappings in Yellowknife and Traditions in Fort Simpson.

For a long time there weren't any baskets. Then Martine Kotchea and her sister Sarah Edda began to teach younger women. "Now we make lots" ! There are five or six women plus two husband and wife teams who make the baskets for the shop.

" Martine makes a whole bunch in the bush and brings them in to sell; sometimes it's $800 - $900, so it's an important source of income for her. " Martine also tans hides; she does lots and lots at one time. Most of the women near Liard tan but just for themselves. There are some young women who fix hides but there is no extended effort to teach young women these skills.

Eva hopes to have a workshop this summer to teach young women to make baskets. The older women can make almost anything; baskets, slippers, small items such as bracelets.

Eva says they have learned about quality control. In the beginning they weren't experienced and would take anything. Now they have learned to go back and do a piece again. She says you can see the improvement over time.

Eva draws designs, make samples, cuts pieces and sends them out for sewing, makes "kits" and makes a lot of her own patterns. She says " you have to be really

polite with your producers " but sometimes you have to say you won't take it if it's not good enough.

The building was built by Economic Development in 1976. They got shelves from the Bay and all got together and cleaned it up. Eva lives next door to the shop and although the store hours are supposed to be from 1-5 pm she will open the store when tourists want something. She feels its important to have someone reliable to run the shop, who can price, keep the store clean, keep the books and send the cash in twice a month. She has gone to Fort Smith for a short training course and the staff in Economic Development tell her that her books are always perfect.

She is concerned about the attempts to privatize the Fort Liard shop.It would be very hard. She thinks they might just break even but there would be no money for her salary. The Band is considering building a restaurant - gas station up on the highway and Economic Development is hoping they will take over the craft shop and possibly put it in the new building. Eva thinks they might put some crafts to sell up there but they should keep the original craft shop for buying, cutting, designing and teaching.

Eva would like to have a workshop on pricing because this is the one area where she has trouble. All pricing is different eg; Yellowknife, Simpson, Providence and Liard and she felt that a workshop would help to make prices consistent.

She would also like to have a workshop where crafts people could exchange ideas on how to improve, for instance. When she goes to trade shows she never has time to go to other booths for ideas. It would be nice to have a workshop and a trade show in the North since all the trade shows are in the South.

Eva feels strongly that people should buy through the craft shop because it supports the local producers. People should not try to buy from the producers directly and knock their prices down.

4.5 Spence Bay

The Spence Bay women began sewing articles for people outside their immediate families about twelve years ago. Judy McGrath, a newcomer to the community, organized an informal sewing group in her home and encouraged the women to make small articles like mitts and hats for sale.

When word of the women's talents reached the government agency organizing the Arctic Winter Games, they were contracted to design and sew fringed parkas for the N.W.T. participants.

Judy then involved the women in her own interest, that of natural dyeing, and together they applied for a Canada Council grant to explore and experiment with local lichens and mosses. The project was a great success and soon the women were embroidering Spence Bay designed parkas with the locally dyed wool.

With a L.E.A.P. grant the women leased the old Spence Bay school and Anaovok Alookee, along with Judy McGrath and Eva Strickler, became the driving force behind the development of the Talaoyok Craft Shop.

The women consulted together as they sewed or they had meetings to brainstorm about what kinds of new articles they would make for their shop. They laughed the first time someone came up with the idea of the packing animal. It is now the most sought after article from Spence Bay. The women would think in transcultural terms, combining traditional designs and materials for modern use and appreciation.

In the interviews all women stated that Spence Bay was known for its unique products and its high quality. As a result the craft shop enjoyed immense popularity and the women filled the many orders for vests, dresses, traditional and caped parkas, dolls, braided sinew figurines and fish skin baskets.

The women decided to document their success, purchased photographic equipment and set up a darkroom. The craft shop, now closed and locked up, houses several boxes of photograph albums that tell of the successes through newspaper articles, cards from delighted owners of Spence Bay garments and famous well wishers, such as then Prime Minister Pierre Elliot Trudeau.

The craft shop, although formed by the women's group, received government funding to purchase raw materials from Montreal markets and to pay for a building whose heating costs alone totalled approximately $20,000 annually. When this funding ran out it began to get difficult for the women to continue in the craft shop.

About a year before the craft shop closed the women began a venture that they believed would help provide a much needed meeting place for the other community members. They opened a coffee shop and had video game machines installed. The expense of this venture was unforseen at the time when government grants covered the heating costs.

Government assistance was offered based on the involvement of the local Co-op manager. Under this arrangement the government contracted with the women to sew articles for sale at Expo. The women are to date owed $3000 for their work but they have not yet been paid.

The women clearly knew they were no longer in control of their affairs and to this date have refused to sew any articles under the name of the Talaoyok Craft Shop. Two or three of the local women sew a few articles for sale but the majority of the women relate their past employment to the craft shop.

If the craft store is to reopen the women of Spence Bay stand firmly united in the wish that their past debt to their suppliers will be paid, that they will receive managerial training on an ongoing basis and that there will be an understanding with the department of Social Services that the money they earn from sewing will not be deducted from the money they receive for social assistance.

The Economic Development Officer is clearly ready to assist the women begin their craft shop and sees their options in two lights. He sees that the women could declare bankruptcy and with a 'clean slate' and a 'new name' could receive government funding to start over. He also sees that the women could sell the coffee shop and craft shop equipment to pay the debts and then apply for government funding to start up again.

At this point in time, the women are receiving letters from the government threatening closure unless they file a financial statement. Meanwhile the local economic development office holds the financial file and responsibility for the affairs of the craft shop.

4.6 FORT NORMAN

Georgina Yalle is an expert hide tanner. She says nearly every women in Fort Norman tans moose hide. Georgina skillfully fleshes and scrapes her moose hides to the thickness desired depending upon the need for the hide. A thin hide is for gloves, medium hide is for jackets and thick hide is used for footwear.

Georgina also smokes the hide until the richest, warmest colour appears. She says of the criteria by which you judge any hide's worth:"You can tell a good hide by the thickness and its colour."

She is a traditional woman of Slavey background and one who is keenly aware of the link between the Creator and the Dene. She spoke about "the old days when people believed in how they were brought up." She related this to the special care she took in creating new parkas for her husband and her children.

She said the time when she likes to tan hide and sew is when she goes to the bush, "when the atmosphere is right." She said that is when most of the local women sew. In effect, sewing is an seasonal occupation for women who now work.

Like several of the women in Fort Norman, Georgina has had the experience of sewing for a local arts and crafts business. The business was initially run in an informal manner as an assistance to the local women who liked to sew but had no way in which to sell their crafts. Georgina said the woman who ran the service bought the crafts from her and then arranged to sell them outside of Fort Norman. This woman would deduct a certain amount for mailing costs and give any profit back to her.

When this woman was no longer able to carry on a relative of Georgina's carried on. The business was organized so that women did piece work and would again be paid but profits from sales were not returned to Georgina or the other women.

It was during this time Georgina, along with other women, were asked to participate in the sewing of a three dimensional wall hanging of a traditional Dene scene incorporating traditional materials. This was to be sent to Expo.

Georgina said each of the six people who worked on the project earned about $200. Georgina said,"I heard some oil company bought the hanging for $20,000. I wonder where the money went. We didn't even get a bonus for our hard work."

There is no local craft business in Fort Norman now, but Georgina says,"A lot of women have the idea to start one."

The women of Fort Norman were keenly interested in opening their own craft business. The idea of a local cottage industry began over ten years ago when one of the women began selling locally produced crafts. The women were paid an initial sum for their craft and any profit gained during the sale. This woman is the model upon which many of the Fort Norman women interviewed have the idea of an arts and crafts outlet.

The women employed at the Tulita Development Corporation office were interested in the idea of the local band acting as an outlet for local sewers.

About two years ago Sarah Cleary started a business in Fort Norman out of her trailer. She bought piece work from Fort Franklin and local Fort Norman women sewed the item together.

Sarah is now gone and the women have no alternative market for their goods.

Fort Norman has a great interest in keeping alive the traditional methods of tanning. This skill is not lost yet there is a fear that the young will lose interest if they are not encouraged in this direction.

The women of Fort Norman are good examples of traditional women who really have not had a government owned craft store and yet who know that a local outlet is necessary for many purposes, including marketing, skill development and job creation.

4.7 Inuvik

Mary Teddi has a special room in her house that is filled with rich northern fur pelts, tanned hides, other sewing accessories and three sewing machines. As well she has several magnificent high fashion fox fur capes and a fur hat. She says she cannot sell them nor will she take them to local craft outlets for sale because the mark up is too high.

Her complaint about markup has been echoed by all women in the area. Mary says if she takes an item to one of the outlets they will mark it up 100%. Although she doesn't have an arts and crafts network outside of Inuvik where she can find her own market, Mary has thought of selling her crafts through the newspaper.

Although Mary is frustrated with the lack of support that exists for northern crafts women she still likes to share her traditional knowledge about how to measure in the old ways, like "how to cut using hands". She shared her worried feelings that, "since '59 the ones who go to school don't know how to measure."

Mary says that the younger girls, even those in their thirties, are interested in knowing how to do traditional native crafts but their jobs and other responsibilities makes it hard for them to find the time to devote to sewing.

She feels that sewing is a woman's tradition and they enjoyed it. "It's in their soul, what they depend upon to keep warm and they need it to survive."

Mary is cautious about the idea of cutting machines in a new local fur factory "taking over from women". She says traditional knowledge must be preserved, that native women have "to be careful (this knowledge is not lost)."

Mary feels that if women want to do something together they could change the present situation and says matter of factly, "Aren't we supposed to help each other out?"

The frustration and impatience of women who have been heavily involved with arts and crafts in the north was clearly expressed in Inuvik. The women complain that there have been too many studies and not enough has been done. Key women involved in the arts and crafts field are tired of speaking to researchers. In fact, the women who were interviewed without exception very kindly would ask, "Do you really think something will be done about arts and crafts this time?"

Like the recent history of oil development in the Inuvik area, arts and crafts has lived through its own period of boom and bust. Women like Mary Teddy of Inuvik and Mona Felix of Tuktoyuktuk wonder what to do with the articles they have. They believe that there must still be a good market like there was during the seventies. Mona Felix has a craft store and she often phones to her friend Mary and they discuss the problem. Rosemary Kirby, who ran a craft store in Aklavik, agrees the markup was unreasonably high.

Mrs. Greenland, an elder who has been very active in teaching young people jigging and sewing, spoke about the lack of initiative amongst people to revive traditional crafts. She was involved in a school cultural program in 1986 that lasted about a week and said the children were just beginning to feel comfortable with the materials and the people when the program ended. She stressed that elders who have this traditional knowledge have to find some way to share it to ensure the survival of native people. She noted how no one in Inuvik tans hides anymore and suggests that with moving from the bush to a settlement and with children entering the school system, the opportunity for mothers and fathers to educate their family in the traditional sense was lost. She believes this is the cause of the great identity crisis amongst the young who do not get a firm grasp on the direction their life must take. Mrs. Greenland spoke of how the young have children of their own, but they end up giving them to their parents to raise. The old, she says, are not always able to take care of the young and she adds, "We are not going to be around forever."

It is clear that Inuvik does have very talented crafts women who create for their family needs and some do sell their smaller articles like zipper toggles to the local outlets. The local Northern Images store says that local women miss out on an

opportune time to market their crafts because they are in the bush preparing muskrat hides during the height of the tourist season. The store sells a variety of carvings from outlying regions and from their main distribution centre as well as sweaters and sealskin brief cases.

A local entrepeneur, Rita Pasiciel, owns a dry goods store which sells sewing materials and clothes, and a fur shop which cuts and sews fur coats. As a business woman who has not been eligible for special funding available to local native businesses, she feels that this special treatment has distorted the market. She recommends that women collaborate in their business initiatives in order to cut their overhead costs; that grant incentives include personal accountability, and that government get rid of present outdated grant systems such as A.R.D.A.

Inuvik women who were interviewed felt they needed a centre where they could sew. When Ingamo Hall was built there were plans to have a women's drop-in where women could sew. Today there are no definitive plans although a room had been set aside for this purpose.

It is clear that the crafts women of Inuvik would like to see an organized women's co-operative sewing centre but they need an organization sensitive to their needs to develop it.

4.8 Other Communities

The seven communities profiled provided the most extensive and intensive material because the interviews were done in person and with interpreters, where needed. We did speak with people in nineteen other communities, generally by telephone although in some instances we were lucky to catch someone visiting from another community and talk to them in person.

We were able to gather information from Cambridge Bay, Holman Island, Aklavik, Tuktoyuktuk, Gjoa Haven, Fort Macpherson, Coppermine, Fort Providence, Rae-Edzo, Fort Franklin, Baker Lake, Eskimo Point, Jean Marie River, Apex, Pangnirtung, Arctic Bay, Cape Dorset, Broughton Island and Yellowknife.

There were limitations to the telephone interveiews in that many women craft producers, especially in smaller communities, speak little or no English so we often had to rely on craft shop managers, adult educators or other community leaders for information. Conversations by telephone were rarely as lengthy or as in-depth as the in-person interviews.

However, the stories we heard from the seven profiled communities were reflected and repeated in the other nineteen; the situations were remarkably similar across all the communities where we gathered information.

In some instances the telephone interviews were equal to any in-person conversation we had. Marie Bouchard, in Baker Lake, made a list of questions, went

round and talked with the women who make tapestries for her store and relayed their opinions and concerns as well as her own in a two-hour telephone call.

Marie started her business as the Baker Lake government-run craft shop was closed down. She believes that she was not taken seriously and given no help when she started because she is a woman. Now that she is successful she says " they think I'm the best thing since sliced bread."

She is emphatic when she says that arts and crafts is a cottage industry and that this fact makes a lot of difference to the women because they can work at home at their own pace. There are very few jobs in Baker Lake, the women are skilled for little else and most have a wonderful, natural talent in arts and crafts. Although no one depends upon crafts as a sole source of income it is essential extra income that supplements the relief cheque. It is also socially important that the women feel productive.

Marie gives free material to anyone who wants to work for her and she pays a good price for the finished products. She carries the fabric as an inventory cost and incorporates fabric cost into the retail price to consumers.

Mona Felix together with Annie Ernaghok owns the Nautchiaq Fur Shop in Tuktoyuktuk. Mona says " We're not getting rich but we are happy the way we are now". She trained for two years as a seamstress at the Nanook Co-op and later she trained seven women. When the Co-op closed in 1979 she says "all the women looked at me". She and Annie got $15,000 from their two sons, $7000 from the Government and a bank loan to get started.

The Hamlet Council supports them, not with cash but with fuel for their tank if it runs low, because " we're helping our own community, we have not been in debt, we are getting to be well-known and because we are keeping four workers off welfare".

Sue Rose used to manage the Holman Co-op craft shop and she says that it is the women artists who really run the store, are the strength of the community and its financial backbone. They are quite independent, have a part-time manager and artistic advisors who visit from time to time. Holman's pre-eminent women artists Kalvak, Ohoveluk and Nanogak have made Holman prints known internationally. But they were practical too and the women made small prints or printed their drawings on linen table cloths which would sell and generate a regular income.

Over the years the women have moved from cutting their stencils in sealskin to stone cuts to lithographic process, but Sue feels the challenge now is to diversify and to develop new products.

Greta Baetz manages Northern Impressions, a Yellowknife craft and fur shop and is on the Board of Directors for the NWT Native Arts and Crafts Society. She wonders why there is not a tannery in the NWT. She recalls a hide tanning project in Fort Rae about ten years ago. It was nothing elaborate, a home- tanning project which started with "make-work" funding.

She felt it was very important that there be an emphasis on the young people so that the traditional cultural work is not lost. Greta thinks that some young people would take arts and crafts work seriously if they could make money at it.

She also thinks that very traditional producers should not cut their prices when, for instance, a friend is an intermediary for a customer and that perhaps there should be a fixed pricing system to protect producers from exploitation. She said "most artisans haven't any idea what their rights are".

5. THE FINDINGS

Limitations

The research findings focus on **women** who work in crafts not the craft industry itself. To the extent that women and the industry are intertwined we do comment on the industry generally, but limit our comments to the impact specific aspects of the craft industry have upon the working lives of the women involved.

Throughout the research project we focussed on the Dene and Inuit women who form the majority of craft producers in the North. We are keenly aware that there are many non-native women craft producers. Our findings and recommendations apply to them as well. Their lives differ only in that they do not find themselves at a juncture between a traditional economy and lifestyle and the modern North. Their economic invisibility is by and large the same as their native sisters.

We focussed on crafts and artisans rather than fine arts and artists because that was the terms of reference for the study. We believe that the line between the two is fine and that women who produce fine art suffer many of the same difficulties.

A Note on Terminology

We use the term "informal economy" to describe the system of exchange of goods and services commonly found in the communities of the North and usually associated with the arts and crafts sector. This is not a "pre-industrialized" concept of informal economy but an acknowledgement that in the North today there are two economies; the industrialized economy of the government sector, the corporate (resource extraction) sector and the resident small business sector, which exists alongside and interacts with the "village" economy consisting of a subsistence sector (fishing, hunting) and a commodity or exchange sector. The commodity sector is characterized by the household as the basic unit of production and consumption with the goods (crafts) produced for trade (for other goods or for cash).

Within this domestic, informal economy which accounts for a large measure of the North's economic activity "value is determined only partially by market forces with cultural and political considerations also playing an important role". (From The Roots Up, David P. Ross and Peter J. Usher, Lorimer, 1986)

General Comments

In 1987 there were $22 million in NWT arts and crafts cash sales. The total cash value of craft transactions is likely much higher because there is no accounting for the informal, door-to-door sales in communities and there is no cash value assessed to the crafts women produce for their family's use. Economic Development indicates that about 20% is sold in the North while the rest goes South with 5 - 10% of that going out of the country.

The Data Review On Arts And Crafts In The Baffin Region (Mark Nuttall, September 1987) was startled to find that in 1986 the income generated by the arts and crafts industry was $9.7 million and represented 11% of the Baffin Region's total income.

It is difficult to determine what percentage of the $22m was generated by women craft producers. Economic Development personnel point out that the high-priced large carvings from the Eastern Arctic account for a large proportion of the total value and that most of that carving is done by men. So they estimate perhaps half of the sales represents the work of women craft producers.

Women are the key to a vital and flourishing cottage industry in arts and crafts in the North. It is primarily their industry and yet they have very little input, let alone control, over the directives and decisions which impact upon them.

If women are to continue to sew, to bead, to tuft, to carve, to design, to weave, to do quill work, to produce the crafts and artwork which is synonomous with the North; if they are to continue to generate significant income in their communities; **they must be provided with the opportunities and support to take ownership and control of their work and their industry.**

These findings and recommendations are based on what things must happen to enable women to be in charge of their craft work; not on what is needed to make the craft industry healthier. We believe that **women** are the key to a healthier craft industry and that they are **capable** of taking it in to their own hands.

The findings are discussed under three headings; The Status of Women in the Arts and Crafts Industry, The Role of Government in the Arts and Crafts Industry, and The Preservation of Traditional Northern Crafts.

5.1 The Status of Women in the Arts and Crafts Industry

"I think it will be women who work in their homes who will keep up the arts and crafts. It was not traditional for men.... they never sat around carving. It was something they did occasionally on a winter's evening. Now as soon as they get a job on the garbage truck they'll do that." Rankin Inlet

5.1.a Women are the foundation of the arts and crafts industry and the key to its vitality. But their role is underestimated, unrecognized and undervalued and they are not included in the policy development and decision-making which affects them.

Women craft producers are neglected politically and economically, because they are women and because they work at home or in sewing groups and together make up an "invisible" cottage industry.

As one woman from Baker Lake said, "we aren't bodies to be counted in an office from nine to five".

Women produce crafts which are generally seen as an extension of their traditional role in the household and market them in the established patterns of an"informal" economy - to friends and neighbours, to "customers" who request an item, to a local shop, to visiting government employees and to tourists.

Commodity production in an informal economic setting does not easily fit an industrial-based, macro-economic analysis. Economic presecriptions and interventions based on a formal, mainstream economic approach don't work well when applied to the arts and crafts cottage industry.

Recent studies, done primarily for the Government of the Northwest Territories, for the most part have focussed on improving marketing, new product development for the tourist market, methods of quality control, or consideration of industrial models of production. The needs of women producers have rarely been considered and the reality of the cottage nature of the industry is generally ignored.

The government and small business sectors of the formal Northern economy have made the decisions and intervened in the craft industry for twenty years. The most recent intervention has been the decision to privatize the craft shops. Not only were women craft producers not involved in this decision, in some communities they were the last ones to know.

"The government doesn't care for ideas about what we want to do for our community. They don't care unless the ladies are producing. They don't care how they treat the ladies. They want to operate the ladies like sewing machines." Spence Bay

Women must be a part of a process of policy-making and decision-making in the arts and crafts industry. Without their work there wouldn't be an industry and without their participation in decisions there will not be a healthy industry.

The arts and crafts industry is a cottage industry and unless policies and decisions start from that point they will be ineffective.

5.1.b Northern craftswomen are at a critical juncture at this point in their history and in the development of their craft work.

They have come too far into the modern world to ignore the reality of the formal marketplace. At the same time some women realize that crafts are more than a source of income, they are a critical link to their past, their traditions and their culture.

Governments and government people created the craft industry as we know it today. Women in the Eastern Arctic saw their first "money" when they made clothing for white people who came North to work on the Dew Line or to establish government offices in the 1950's. The craft shops and sewing centres, the market and the industry created by the federal and territorial governments have made their impact in the communities of the North.

On the positive side, women enjoyed coming together to "sew and laugh and talk". The sewing centres and the craft shops provided an important social and community focus and a place where women could support each other through difficult times with alcoholism and spousal assault. Nonetheless some preferred to work in their homes where they could integrate craft work with their household responsibilities.

Most importantly, the women came to rely on the wages or piece-work income they received as their communities became more intertwined with the formal, cash-based economy.

On the negative side the women did not like to be treated as "sewing machines" and did not adapt well to some aspects of industrial production. They were perceived as being inefficient or lazy when they were simply functioning from a native cultural perspective that was at odds with non-native production standards.

The craft industry was as a rule managed by outsiders who came, often making wonderful, creative contributions, but left leaving a gap which local women were generally ill-equipped to fill.

Most of the women who had been associated with a craft shop were dislocated when it closed down. They suffered a loss of income and an important social institution. On the other hand none of the women who talked with us suggested they wanted to return to the past exactly as it had been. Almost without exception they said they wanted to form their own organization and have their own shop. In the case of Spence Bay they wanted to re-open the shop, which was theirs, on their own terms.

"We talk a lot about how we should get together again." Fort Simpson.

"When we (Taqqutit) get the sewing centre, we plan to have a shop and we want the women to demand payment only after (it) has been sold so the shop won't go under." Iqaluit

"My idea is for a Council of women to do it together; with the government helping with money just to start" Rankin Inlet

In the wake of the privatization of the craft shops during the past two years women craft producers are faced with choices and challenges.

They can sit, wait out the fallout from privatization and see if there will be a place for them. This would be a continuation of their present powerlessness and is not a useful option.

They could abandon crafts as one of the family's sources of income. This is an option that they and their communities could ill-afford.

They could choose to carry on with their craft work but on their own terms. It's clear that this is the option they want.

It's time for women artisans to take control of and responsibility for their craft production and marketing. They are ready to take on the challenge but need some initial support.

5.1.c Very few women or their families depend upon their crafts as their only source of income. However, let there be no doubt that craft income is significant in amount and critical to the survival and well-being of each family.

Typically members of a family combine transfer payments (family allowance, social assistance, pension) with wages (short term, seasonal, full-time, permanent) with subsistence activity (fishing and hunting) with commodity exchange (trapping and handicrafts) to provide family support and income. The money the women generate puts food on the table, fuel in the skidoo and clothing on their children.

The women with whom we talked clearly differentiated between the old days, when women sewed or produced utensils because their families survival depended upon their craftsmanship, and the present when women, in addition to sewing for their families, could choose to produce articles of clothing or other crafts for trade as one of several sources of family income. It is an extension of their traditional lives and skills but they produce their crafts for money.

Although crafts is an important source of income we were told that "the status of arts and crafts is very low and is associated with low pay and with being exploited." Baker Lake

A few women raised with us their sense of concern and unhappiness when their social assistance cheques were reduced if they earned income from their crafts. They consistently told us that the craft income was not "extra" but that they needed it to help make ends meet. We suspect that other women did not raise the issue because they kept their craft income hidden. We must confront the problem caused when social assistance cheques are reduced because it becomes a disincentive to work and lowers the economic status of the craft producer.

Women are vulnerable to accepting low prices for their work because their craft income is "hidden" or simply because they need the money immediately. In many

ways the structure of the craft industry and the socio-economic structure of the communities works against women becoming independent.

Women need the kind of craft industry where they can make a fair return for their work. They need education to understand the concepts of pricing and they need confidence to ask for prices or wages that compensate them for their labour and their skill as well as the cost of the materials.

5.1.d Women shared two kinds of problems with us; "industry - related" problems and problems that stem from the fact that women work a double and triple day.

The industry-related problems which women producers identified for us were "the same old story"; the availability and cost of raw materials and tools, inadequate marketing outlets for their work and a fair price for a finished product that compensates materials and labour.

In Dene communities the price of a home-tanned hide, when it was available at all, was very high (ranging from $400 - $800). Commercially-tanned hide from the South was also expensive. In Dene and Inuit communities duffle, stroud and Canadian Mist are expensive. Duffle ranges from $35 - $37 a metre. Furs for trim are equally expensive. For women carvers the tools are the hardest to get because they are expensive and not readily available. Stone and ivory is not always available and is expensive.

For the most part the women had little difficulty in selling their crafts and sold things as fast as they were made. Some experienced difficulty in finding new places to sell after their local craft shop closed. But most of the women who talked with us were unhappy with the prices they recieved for their work and they felt especially put down when "white people" tried to bargain down the price they were asking.

Many of the women do not understand the differences between wholesale and retail prices. Consequently they feel ill-used when they receive $25 for a ring and then see it selling for $45.

> "It hurts my heart to see the stores charge more than double what they paid us for our crafts."
> Inuvik

Some people in the marketing end indicated they think the artisans are incapable of understanding. Some do not show prices on the crafts in their stores as one means of dealing with the problem. But in every community there were some women who wanted to form a group and have their own store so they would receive the mark-up. We think they understood the concept of marketing.

The second set of problems women told us about were those of working women anywhere and especially analogous to those of women in developing economies. Women craft producers find it difficult to work on crafts when they are also responsible for caring for their children and often their grandchildren; when they

are responsible for their household and a multitude of chores at the seasonal hunting and fishing camps. They work a double and sometimes triple day.

Retailers complained that they cannot manage their inventory to coincide with peak periods such as the tourist season and the Christmas season because the "women only produce when they want to and when they want the money". Perhaps we need to recognize that the women produce the crafts whenever they can squeeze it in amongst the other demands upon their time. They sew and carve and tan hides in and around and under their children. It is not something they do in their leisure time; they don't have any.

A key factor in the pleasure the women gained from working in craft shops and in sewing circles was that they didn't have to continually put down their work to attend to another chore.

The problems the women raised can be solved and the women themselves have clear ideas about how to go about it. They suggested organizing themselves so they could buy materials in bulk and save money; finding someone to teach them about ordering materials and tools so they can identify good suppliers; organizing a group so they could sew together and share ideas and patterns; getting training and ongoing training support so they could manage "the shop" themselves; marketing their goods themselves so they keep the profits.

5.1.e The women who talked with us lack self-confidence and the skills to make the "system" work for them.

They are clear about their problems and and a little excited about some ideas they have to change things. This study has raised their interest and excitement and got them thinking. They are interested in spite of the cynicism they have developed towards governments and studies.

They are very capable of organizing themselves and of managing their own interests. But they lack "system know-how". They could no more fill out an EDA application form for funding assistance than an Economic Development Officer could tan a moosehide.

Each woman craft producer operates a small business and what she needs is the opportunity to develop her business skills in order to become a successful businesswoman.

The women identified their lack of "managerial" skills. They said they didn't know enough about ordering, pricing, marketing, keeping books and keeping track of orders and inventory and so on. They understood that not all of them wanted to learn these things and that for most of them they would be content to make patterns, to sew or to carve. But they felt there were women who would and could.

"The government wanted native women to take over a sewing centre but none of the women would do it because they didn't have enough education. They were afraid of losing money." Inuvik

"Christine gave us all these papers to read.... but we don't have time to read and when you don't have knowledge you don't know what to read." Iqaluit.

"The women do not know how the government operates.... the women lack skills in that kind of management ... they lose their self-esteem because of this and think they are unfit to market their own products." Inuvik

"We need some wonderful workshops for the women to realize the value of what they do". Iqaluit

Like Moria Aliyak of Rankin Inlet, women need a chance to build their confidence so that they feel capable and can march through the hamlet office door and get a business license. They also need skill development so that they can manage a business and gain access to the help they need. This is the first step for women to become active, not passive participants in their craft industry.

5.1.f We were told in most of the communities that people were sick of studies.

"There is money from Economic Development to study the problem but there is no money for the policy to work." Inuvik

Women producers were annoyed that there was always money for studies but never money to implement recommendations. They were tired of speaking up and not being heard. They told us that everyone knows what's wrong with arts and crafts and everyone knows what needs to be done, so why don't they do it?

However they were pleased that this study was by women, for women and about women. Nearly every woman who spoke with us was grateful to have their opinions heard because they felt that this did not happen.

This research and report and what results from it must be a promise to the women craft producers of the North; that we get on with doing some tangible work that will directly impact their ability to harness the craft industry to their needs and wishes.

5.2 The Role of Government in the Arts and Crafts Industry

Even though the "winds of privatization are blowing hard" there is an important and critical role for government to play in the development of policy and in the long-term monitoring and support for the arts and crafts industry.

The industry does more than create jobs and generate wealth. It is as important to keeping small communities viable as country foods and has traditional and cultural implications too important to be left to chance and the vagaries of the market place.

5.2.a There is a lack of clarity, a lack of vision and a lack of policy with regard to arts and crafts activities in the NWT.

We heard many, often conflicting versions of what is the arts and crafts "industry" and to what end do we support it.

For example, some of the opinions we heard included;

- arts and crafts are vital to the tourist industry, but we have to develop new products that can sell for under $10
- arts and crafts need a better marketing strategy; we need to research what people want to buy, how much they are willing to pay for it and then we produce it; crafts can be marketed the same as toothpaste
- the money earned from crafts forms a significant component of family income in many communities and is crucial to community economic development
- crafts is a "cottage" industry not an "industry"; it cannot be judged or managed by southern, "production line" standards of manufacture and marketing
- the craft shops aren't viable; it's time to walk away from the job creation and welfare role
- we need artist entrepreneurs to work with arts and crafts; people who are aware and sensitive to who they are working with and why; we don't need businessmen or marketing people

All of these statements could be true because we have not developed a comprehensive approach or policy to guide the development of the craft industry.

Any strategies for the craft industry have focussed on marketing approaches and neglected the human, community and cultural bases of the industry. It became clear to us that crafts play a critical role in the expression and preservation of traditions and culture, that crafts play a significant economic role in the formal and informal economies of our communities, and that part of the North's identity is connected to our reputation for unique, quality crafts.

There are plans to develop a policy. Currently there are regional arts and crafts strategies being completed and the Department of Economic Development will see if there are common elements from these strategies that would best be dealt with at a "global" policy level and then develop a policy. There are two problems with this approach.

The Government is once again reacting rather than actively developing a policy that addresses all and not just the economic aspects of the industry.

Second, there is no consistency in the approaches of the regional studies and except for two regions, there so far are no regional strategies.

There needs to be a policy that clearly states what are Northern goals and aspirations for the arts and crafts industry; the economic goals, the cultural and political goals, the social and community goals.

5.2.b There is a lack of coordination and cooperation among the several government departments which have some impact upon arts and crafts.

The Government invests its energy in arts and crafts through the Department of Economic Development and Tourism, but several other government departments have a stake in arts and crafts. They include Renewable Resources, Culture and Communications, Social Services, and Education as well as public agencies such as the Northern Heritage Centre, the Housing Corporation and Arctic College. There is not enough information exchange or collaboration among them.

In Iqaluit staff at the Adult Education Centre are very supportive of women working in crafts and try to assist them in a variety of ways. They ran a workshop in tanning seal skin hides last December. They asked the Departmen of Economic Development, which has a mandate in artist development, to contribute funding and they eventually received some funds for the interpreter during the workshop.

Last year Economic Development ran a workshop in marble for carvers but the Adult Education Centre knew nothing about it and no women participated. The Adult Education staff feel there is very little consultation or collaboration between them but that co-operation between the two would be beneficial to all.

One of the key issues in the Dene communities is the availability and costs of home-tanned moose and caribou hides. Renewable Resources is aware that many hides are wasted and that traditional tanning skills are being lost. It would make sense for Renewable Resources, Economic Development and Tourism and Culture and Communications to collaborate on an approach and strategy to address the problem.

Women frequently have their social assistance cheques reduced because they are earning income from their crafts. This clearly is a disincentive to produce crafts at a time when there is concern that traditional arts and skills will be lost and when there is a need to promote self-sufficiency and small business ventures in the communities.

Country food, which undoubtedly contributes to a family's "income", is not assigned a monetary value and therefore is not deducted from social assistance cheques. Could there not be more flexibility and a concept of an enriched payment that supports independence for women craft producers? Could not the departments of Economic Development and Tourism and Social Services initiate a coordinated approach to solve this difficult problem?

It seems clear to us that there is everything to gain and nothing to lose by actively pursuing cooperation and coordination among all departments that affect the arts and crafts industry both centrally at the policy level and locally at the administration level.

5.2.c Privatization of the craft shops has had, at it's best, a mixed benefit in the communities and at its worst has caused severe economic and social dislocation.

The issue of privatization was a hot one in every community we visited. Based upon the 1985 Directive on Privatization, the Department of Economic Development and Tourism assumed that all the craft shops were to be privatized.

In the last two years the craft shops at Rankin Inlet, Iqaluit, Baker Lake, Inuvik and Spence Bay were closed down, not privatized. The Spence Bay shop is slightly different in that the women actually owned the shop themselves but closed when government funding ran out. The Fort Simpson craft shop has been privatized but could not, as yet, be called a successful privatization. There are only three Government craft shops still producing. The Department of Economic Development is hoping that the Band at Fort Liard will take over that craft shop, is negotiating with Arctic College to have them take over the Iqaluit Jewellery Shop, and has no firm plan as yet for the Pangnirtung Weaving Shop.

The issue of privatization has two parts; first, whether or not privatization of the craft shops was advisable at all, and second, the ways in which privatization was carried out.

We heard many comments in reaction to the privatization of the craft shops:

"Lots of the problems in the industry stem from the government running it. Privatization is very necessary." Baker Lake

"For the past five years in Yellowknife (the Government and Economic Development particularly) it has been 'Reaganomics'. So who represents the women's interests?" Iqaluit

"The craft industry can be privatized, successfully and profitably; but the key is motivation on the part of the policymakers." Rankin Inlet

There is a policy directive which maps out how government enterprises are to be privatized but we could not find a policy statement on why privatization of the craft shops was important, necessary, beneficial, valuable or how it fit with other overall economic goals. The result has been that privatization has been another ad hoc intervention in the many, well-documented problems of the arts and crafts industry.

The way in which privatization was implemented was appalling in some communities.

"After the craft shop closed, I was hungry for something all the time and kept wondering what I was going to do; but I had no place to go." Spence Bay

The Department itself had misgivings about privatizing labour-intensive fine art shops like the Pangnirtung Weave Shop or the parka shops (when it is difficult enough to run a sewing enterprise in the South) or shops in communities where there is little or no infrastructure available to take over.

In Rankin the craft shop wasn't privatized, it was shut down. In Iqaluit, the parka shop was shut down and funds allocated to the shop were diverted to the (men) carvers. In Fort Simpson, the shop was privatized but the new "owners" still don't legally own it a year later and don't expect to turn a profit for at least five years. In Spence Bay the women have been asked to re-open the shop by declaring themselves bankrupt and then taking a new name.

There is little doubt that the craft shops experienced a legion of difficulties not the least of which were the poor quality buildings which cost so much to heat. Undoubtedly many of the problems were caused by government with a too frequent rotation of staff and a lack of experience in quality control and marketing, for a start. But we were told consistently that the greatest difficulty with the craft shops was that there was never any consensus on what they were supposed to be or to do.

There is also little doubt that government's role had unwanted impacts upon private enterprise active in the craft industry; at least from their perspective. They often felt that the government enterprises "distorted" the market with high prices and wages and that political interference (another grant for the ladies) wreaked havoc with the industry and the private retailers.

Privatization of the craft shops added another problem in a long list of problems for women craft producers. It may not have been an appropriate response to the problems of the craft shops. A longer-term developmental approach devolving control to women's organizations should have been explored.

Private enterprise has been active in the craft industry for decades and no doubt will continue to be. What is up for discussion is how will government be active in the craft industry.

5.3 The Preservation of Traditional Northern Crafts

In every community we were struck by the ratio of older women to younger who were working in crafts. Very few young women are producing crafts and learning the traditional techniques and skills.

Many of the older women who spoke with us shared their concern that the techniques and the knowledge would die out. They wanted to find ways to motivate young women to become involved.

5.3.a There is a distinct possibility that in only a few years the craft industry could die out because not enough young women are learning the art and skill to produce the works.

In Jean Marie River Sarah Hardisty and Marie Louise Sanguez are the only ones who tan moose hides; Sarah is the only one doing tufting.

In Fort Liard the art of making birch bark and porcupine quill baskets was nearly lost. But Martine Kotchea and her sister Sarah Edda began to teach younger women in the community. Fort Liard baskets are now well-known and there is a flourishing cottage industry in the community.

In Rankin Inlet Cathy Towtongie has struggled for a couple of years to learn the traditional skin sewing skills that in the past all young women learned from their mothers or other older women. She had a difficult time until she realized that they (the elders) won't teach you until you try first; that is the traditional way to teach.

In Apex the Anglican Women's Sewing Group built a traditional Qammaq, lit by oil lamps, where they sew skin clothing, home- tan seal skins and teach young people traditional skills.

Although there are "success" stories like Fort Liard and Apex and there are motivated women like Cathy Towtongie, they are too scarce. We concluded our visits with a sense of urgency that quick action is needed in order to prevent the disappearance of the very crafts which are synonomous with the North.

There must be a two-pronged approach to preserving the unique skills and techniques of the North. In the interest of sheer survival, there must be a start to visually documenting women craft producers as they work.

For the long-term preservation there must be a multi-faceted educational approach within the school systems and in the communities.

5.3.b Older and middle-aged women want to teach their artistry and skill but are unable to interest young women or children.

"Young women should try to learn; if they really wanted to they would try. Then there were no white people, no jobs, then there was nothing else to do; they enjoyed it then. As of today, that is not the first thing they try to do; there are jobs." Rankin Inlet

Perhaps this fact more than anything else made the older women sad; that the young women were not interested. It also perplexed them somewhat, although upon reflecting they recognized many of the reasons.

The young people have so much to occupy their time now, they said; school, television, videos, jobs and higher expectations. They don't listen to the elders and they don't want to learn to sew or tuft or do quill work.

Often young people never see the finished work that their mothers and grannys do and they don't have the opportunity to just look and appreciate the beauty of what the women create. When Marie Bouchard held an exhibit at the school gym in Baker Lake last December many of the women saw each others' work for the first time as did their children and grandchildren. They were impressed.

Some young women see craft work as demeaning; they associate it with low pay and being exploited and with a past that is far removed from their world.

The fact that sewing, beading, tufting and quill-work were traditionally women's work is not a reason to condemn all women to sew for a livelihood. Not all young

women will want to work in arts and crafts. Not all will have the artistry and creativity to succeed.

Creating slippers, kamiks, jackets and skin parkas because the family's survival depended upon it meant every woman sewed.

Creating slippers, baskets, gauntlets as wearable art for the marketplace means talented creative women have chosen to do it.

It will not be enough to teach skin sewing or tufting or beading in home economics classes or to have students spend time with older women in Qammiqs or a sewing centre. There is a need to encourage and develop a new appreciation and respect for the beauty of the crafts and the artistry of the creators. And it will not be enough to teach the basic skills; young women need to develop a critical eye for quality and the opportunity to perfect their art so that museum-quality pieces will still be created.

6. THE RECOMMENDATIONS

The recommendations are organized into three sections; The Role of Government in the Arts and Crafts Industry, The Status of Women in the Arts and Crafts Industry and The Preservation of Traditional Northern Crafts.

The recommendations are based upon the premise that most of the programs and funding mechanisms necessary for women craft producers to enhance their economic status are in place but they have not been available to them because women are invisible to the industry decision-makers.

THE ROLE OF GOVERNMENT IN THE ARTS AND CRAFTS INDUSTRY

The territorial government has an important role that has two components; the first is policy development and the second is funding support for the long-term development of women craft producers. Government must not run the industry but a healthy blend of public policy and support with private and cooperative activity will contribute to the economic well-being of women craft producers.

6.1 There must be a territorial policy for the arts and crafts industry.

Northern craftswomen must be consulted in the development of an arts and crafts policy. Consultations should be held in the communities and include the individual women and the organizations which participated in this research project; the N.W.T. Advisory Council on the Status of Women, the Women's Secretariat, The Native Women's Association, The Inuit Women's Association, The N.W.T. Native Arts and Crafts Society, The Taloyoak Crafts Association, The Nat'senelu Society as well as organizations such as the Dene Cultural Institute and the Inuit Cultural Institute.

The policy must reflect the vital role women play in the industry as well as the economic importance of crafts to their lives, their families and their communities.

The policy must state what expectations there are of arts and crafts as an industry, as a means of critical income support and community economic development and as an expression of culture.

A comprehensive policy must acknowledge and support that arts and crafts have more than an economic importance; the industry has a social, cultural, community and human basis and impact.

The process of developing the policy should mark the beginning of an ongoing consultative and supportive relationship between government departments and women craft producers.

6.2 The Government of the NWT must establish an ongoing mechanism to effect coordination and cooperation amongst the government departments which affect the long-term development of the arts and crafts cottage industry.

There should be an inter-departmental Coordinating Committee charged with responsibility for coordinating and recommending Government policy and action in the arts and crafts industry.

The importance of this recommendation cannot be over-emphasized. It is key to the implementation of all other recommendations.

The Women's Secretariat and the Department of Economic Development would co-chair the Committee. Represented on the Committee would be the departments of Renewable Resources, Culture and Communications, Social Services and Education. The Women's Secretariat should take the lead in establishing the Coordinating Committee and calling the first meeting.

A first task of the Coordinating Committee would be to ensure that the policy development process currently underway in Economic Development includes all aspects of the arts and crafts industry, not just the economic, and includes a full consultation process.

The Committee should focus on the broad issues of long term development for the industry as well as specific issues that require cross-departmental responses such as preservation of crafts, training and education and income-support programs. The Committee should commit itself to on-going, regular liaison with women craft producers.

The Coordinating Committee should meet at a minimum semi-annually and preferably quarterly.

6.3 The Government of the NWT should re-evaluate its privatization of the government craft shops.

Craft shop privatization has not been particularly successful. Only the Fort Simpson shop has been privatized while the rest were simply shut down.

Two things need to happen within the context of a thorough evaluation. First, separate the problems of the craft shops from the privatization discussion and deal with them separately.

Second, evaluate privatization as one of several economic models for the craft industry and in the context of finding the most effective and appropriate role for government in the development of the craft industry.

Our bias, from the perspective of women craft producers, is that government must play an active role in the long-term development of the industry without "running the show". A middle-ground approach; a blend of private enterprise and cooperative enterprise supported by well-conceived government support programs would allow labour-intensive shops like the Pangnirtung Weave Shop to survive and women's craft organizations to develop into successful businesses.

Women craft producers should be invited to make their contributions to the evaluation process.

6.4 The Government of the NWT should investigate options that will address the need for flexibility in social assistance payments in relation to craft income.

Undoubtedly this is a complicated problem and demands a creative search for fresh alternatives.

Social Services must be able to deal with the potential problem of fraud amongst recipients. On the other hand women who choose to work in crafts need encouragement not the disincentive of reductions in the social assistance cheques.

Private craft shop owners are placed in a difficult position when they are asked to disclose their payments to women craft producers and some find it objectionable and refuse to open their books to the social worker.

Solutions are possible; for example the cash value of country food is not calculated and deducted from social assistance payments.

The Coordinating Committee should initiate discussions particularly between Economic Development and Social Services to find a responsible but fair method of calculating the social assistance payments.

Women craft producers need government-stimulated affirmative action programs to give them the small business skills that will improve their economic status.

6.5 The NWT Advisory Council on the Status of Women must advocate and support efforts to empower women craft producers so they may take control over their work.

The empowerment of women craft producers should be a priority of the Advisory Council for the next five years. At the end of that time the Council should determine if there is a continuing need.

There are two roads to empowerment; education and training combined with opportunities to network locally, regionally and at the territorial level.

The issue of empowerment is critical, urgent and underlies all the recommendations in this section.

6.6 The Government of the NWT should fund regional workshops, organized by the Women's Secretariat, for women who work in the arts and crafts industry. The workshops would use experiential learning methods to enable women to gain self-confidence and to develop the skills they need in order to become effective businesswomen as well as creative artisans.

Women craft producers do not need more people parachuted in from outside a community to "manage" things. They need to learn to manage for themselves. These workshops will start this process.

Experiential learning simply means validating and using what people already know as the basis for building new skills. It is a particularly appropriate methodology for Northern craftswomen.

The workshops should have two components. The first is the opportunity to network and build self-esteem. The workshops will provide a forum for women to share their experiences in the crafts industry and collectively identify and priorize their concerns and suggestions.

The second compenent is initial work in skill development in small business practices. Women need to learn how to keep books, how to purchase, how to manage retailing, how to price, how to market, how to manage a shop and how to manage machine maintenance. They also need to learn the skills to manage a co-operative organizational structure.

6.7 The Government of the NWT must provide ongoing training programs to meet the indentified needs of women working in the arts and crafts industry. These

training programs must be based on a coordinated approach by the departments of Economic Development and Tourism, Renewable Resources, Education, Culture and Communications as well as Arctic College.

The Women's Secretariat should provide a leadership role in needs identification and the Coordinating Committee should monitor training to ensure ongoing communication and co-operation at the local level in order to maximize resources and effectiveness.

Northern craftswomen will not become effective small businesswomen if all they receive is a short course or workshop and they are then left to cope as best they can on their own. Neither is it feasible to send women away to school for six months or two years, leaving their families behind them.

In addition to skill development in small business practices women craft producers need courses to preserve and modernize their skills in tanning, sewing, embroidery, pattern design, carving, beading, tufting and quill work.

Workshops or courses which respond to these learning needs must be offered in time frames that fit into the working and family responsibilities of women artisans. Childcare must be taken into account. Courses must be short, intense and have built-in follow-up, including a visiting tutor or advocate.

Therefore, we recommend further the following specific elements of a training approach;

a. Women craft producers in each community be consulted regarding their specific learning needs.

b. Courses and workshops be designed in short modules and be delivered locally.

c. On-going training support be available to re-inforce learned concepts and skills in the daily work situation.

d. Distance education tools (videotapes, audiotapes, print materials, telephone tutors) be developed to support the training programs for women craft producers.

e. Evaluation methods be tied to regular consultation with the learners and to their on-going professional development.

f. Provision for childcare be made in the planning and delivery of every course offering.

6.8 The Government of the NWT should actively support existing and new women's craft organizations or co-operatives including funding support, particularly with the start-up phase and with organizational development.

We believe that a short-term investment in human resources will pay off in the long-term development of people and communities. Healthy craft organizations will make for a healthy craft industry that no longer relies upon the imported manager or the government arts and crafts officer.

Women need to have an organizational focus for their craft work and this is especially true in communities where the closing of the craft shop has left a large gap in their working lives.

Supporting women's co-operatives is a model of development used successfully in Third World countries to enhance the economic status of women and the economic development of rural communities.

Through their own organization craftswomen can have the opportunity to create together and share their skills. Working together they can lower material costs through bulk purchasing, develop a collective quality control, and maximize their marketing options.

Our bias is that women's craft co-operatives would be most effective as vehicles for women craft producers; however we also believe that the development and growth of any organization must be organic and reflect the needs and aspirations of the women in a particular community.

Government support should come from the Territorial Government. In some instances the Government of Canada through Secretary of State, Women's Programs and Indian and Northern Affairs might also be a source of funding support. Support for women's craft organizations would be realized in several ways.

There should be funding and expertise available to assist with the start-up of new organizations.

There should be workshops and training programs in organizational management.

There should be funds available to assist with travel costs so that women producers could attend annual meetings of organizations such as the NWT Native Arts and Crafts Society.

There should be funding assistance for travel exchanges focussed on organizational and skill development.

6.9 There should be a Special Advocate for women working in the Arts and Crafts industry.

This position should be created and located in the Women's Secretariat. There would be close co-operation with all departments through the Coordinating Committee.

In theory there should be no need for such a position. The reality is the Women's Secretariat has insufficient staff to carry out the advocacy role so clearly needed and the field staff in Economic Development are not sensitive to the particular needs of craftswomen. Economic Development by its very mandate is restricted to the economic aspects of the craft industry.

The years of intervention and the process of privatization has left many women craft producers floundering. They need an advocate who would travel to the communities, assist with starting a guild or a co-operative, assist with accessing grants

or forgiveable loans and be responsive and repsonsible to them. Most importantly, they need to have someone who will provide ongoing support and feedback as they acquire new skills and knowleuge.

This is a matter of urgent priority and the long-term success of the other initiatives, particularly in organizational and skill development depend upon this kind of active support.

The position should be for a term of five years with the scope and need evaluated at regular intervals.

6.10 The Women's Secretariat, through the Coordinating Committee should investigate the rate of participation by women in the various granting programs available to the arts and crafts industry and take steps to ensure that their participation rate mirrors their involvement in the industry generally.

Few women apply for grants under the NWT Arts Council, the Economic Development Agreement program and so on because, first, they do not know the granting programs exist or that they might be eligible for some assistance; and second, they do not have the skills or experience to understand the guidelines and to complete the application process.

THE PRESERVATION OF TRADITIONAL NORTHERN CRAFTS

Faced with the impending loss of traditional craft skills, we concluded that a two-pronged approach was necessary. There must be a audio-visual preservation of traditional skills combined with a long-term educational program aimed at attracting young people to the crafts industry.

6.11 The Government of the NWT though the Coordinating Committee and in co-operation with voluntary sector organizations such as the Dene Cultural Institute, the Inuit Cultural Institute, the Native Women's Association and the Inuit Women's Association should, with a sense of urgency, map out an immediate program of visually documenting all aspects of traditional craft production.

Although the heart of a preservation program is community and school learning, they are also long-term and take time to implement. There is not a lot of time.

There must be an immediate program of film-making to document how to properly tan a moose hide, how to prepare and decorate with porcupine quills, how to dye and tuft moose hair, how to hand-measure skin clothing, when and how to prepare the skins.

The videos should also be about the women featured in the demonstrations; celebrating their lives and their creative gifts. They can be our own Northern version of the Japanese concept of a "national treasure".

All materials pertaining to traditional arts and crafts must circulate in the communities and be used. This includes new productions as well as existing print and audio-visual material in the Northern Heritage Centre collection and elsewhere.

They would be used for educational purposes, in the schools and in community-based education and could possibly be used as promotional vehicles in marketing to the South and elsewhere.

6.12 The Government of the NWT through the Departments of Education and Culture and Communications must develop curriculum and special projects to give children positive exposure to arts and crafts in the schools.

Every school in the Territories has probably had "the ladies" come into the home economics class and teach the children to sew or bead. That is good as far as it goes, but there must be more.

Wherever possible the curriculum should be infused with an appreciation of the traditional crafts, the link with traditional culture and also the potential for jobs in the community.

For the most part there does not need to be new curriculum but simply an awareness of the crafts around us incorporated into the school day, including the guidance materials.

It is terribly important that there be community pride and recognition of the skills and artistry of local craftswomen

Special events such as a display of crafts can have a major impact. In Baker Lake they had a display of tapestries in the school gym. So many of the children were amazed; they didn't know their grannies could do that! Many of our Northern crafts are sent South and never displayed in the communities where they were created.

Schools could make room in an open space in the school for a carver to simply work and to be available to kids who want to watch or ask questions. The carver might even receive an honorarium under the Artists in the Schools (pilot) program.

There are many creative ways to raise the profile of and respect for arts and crafts so that some Northern kids will decide that being an artisan is what they want to be when they grow up.

6.13 The Government of the NWT should investigate the potential of an "apprenticeship" type program for young women wishing to train with elders in a particular craft.

Young women with talent and skill should be able to apprentice with the best artisan in the craft they wish to pursue as a "career".

With funding support for travel and subsistence they could spend extended time periods learning and perfecting the skills and techniques of their craft without the immediate pressure of having to produce.

One or two month learning leaves might be granted over a period of years until the "apprenticeship" is completed.

The elders or the women contracted for teaching should receive compensation for their time and expertise.